



ROCHESTER CATHEDRAL.*

THOUGH one of the smallest of our minsters, Rochester Cathedral is unsurpassed in archaeological interest. It simply swarms with puzzles, anomalies, and aberrations. At the very outset, in its pre-Conquest work, it presents us with an insoluble problem. Peterborough has underground one Saxon church; what is Rochester doing with two? And when the Norman building was commenced under Lanfranc and Gundulf, it was not on the regulation Norman plan, either of Normandy or of England. It was neither a "chevet" church, like Gloucester, nor on the triapsal plan of the Normandy churches. Again, while everywhere else a transept consists of a nave turned north and south, the transept of Gundulf's church was but the return of an aisle, for it was not more than 15 feet broad. So that it is likely that one and the same pier-arcade ran on uninterruptedly from west door to east end. And the east end was square, with a little chapel projecting eastward. Without going as far as Tournus or Issoire, we may probably find a parallel for the eastern chapel in the eleventh-century east end of Hereford. One can come to no other conclusion than that, though Norman prelates found the money, English builders furnished the plan. If so, that plan is of exceptional importance, for every one of the larger of our pre-Conquest churches has been destroyed; and though we have elaborate descriptions of Ramsey, Winchester, Hexham, and others, they are too vague to be of value. It is probable, then, that we have at Rochester, and here only, the plan of an Anglo-Saxon church of the first rank. Secondly, Rochester possesses the distinction—perhaps the unenviable distinction—of being the only cathedral without a triforium. That of the nave is but a sham, like that of Vignory, the aisle having no vault. The eastern aisle of the eastern transept is indeed vaulted; and here a triforium was perfectly practicable. But no; the bad tradition of the nave was followed, the space above the aisle-vault was turned into chambers. Professor Willis, as quoted by Mr. Hope on p. 28, seems to have thought that the absence of vaulting in the aisles of the nave was a following of the design of St. Stephen's, Caen. There seems to be some mistake here; that church had a vaulted aisle, and the triforium had windows in the back-wall, as at Peterborough. It is La Trinité, according to Ruprich-Robert, which had a one-story unvaulted aisle.)

The rebuilding of the eastern limb of Rochester Cathedral was due to the offerings at the shrine of a pious Scotch baker, murdered in 1201, and converted by the monks into a miracle-working saint. It was in the same year, 1201, that the body of St. Wulfstan at Worcester, after lying dormant for a century, commenced to work miracles and to attract pilgrims and offerings. These two designs, therefore, are exactly contemporaneous; they are

* *The Architectural History of the Cathedral Church and Monastery of St. Andrew at Rochester.* By W. H. St. John Hope, M.A. 8o. Lond. 1900. [Messrs. Mitchell & Hughes, 140, Wardour Street, W.]
Third Series, Vol. VIII. No. 5,—Jan. 12 1901.

very closely alike in plan, and should be studied together. But Worcester, as was natural, has the best work. For Gothic, to my mind, started in the west country; its cradle was Wells; the sculptured capitals of Wells and Llandaff and Worcester are, in design and execution, far ahead of Early English work elsewhere.

When presbytery and choir were finished, the monks muddled about in what now seems the most perplexing fashion. Take the north-eastern pier of the central tower (fig. 18 of Mr. Hope's book); first, four southern shafts were built; then, after an interval, two more to the west; then, after another interval, nine more to the north. Three or four parts of the church seem to have been rebuilding about the same time; sometimes work was being done in one part, sometimes in another. In the end the cathedral never got finished at all. Only the two eastern bays of the nave were rebuilt; the south aisle of the choir was cleared and enlarged, and prepared for a central stalk and vault—which was never put up. The choir of the Lady Chapel was designed for a fan-vault, but no vault was ever built.

In Rochester Cathedral, therefore, Mr. Hope has found a subject that needed all his acumen and erudition. He has had valuable aid in the memoranda of that very competent and accurate observer, the late Mr. J. T. Irvine, clerk of the works in Scott's restoration, and of Mr. Livett, who has done good work here as at Southwell. Mr. Hope himself, during a residence of four years at Rochester, was able to make important excavations. The result is a work of real learning and ability, which represents decidedly the high-water mark which has yet been reached by English archaeology. It reflects as much credit on English archaeology as on the author. Anyone who examines and tests it will unite in saying that the author "*exegit monumentum acre perennius*." Every possible documentary source has been examined and tested; everywhere one feels in the presence of one who has lived among mediæval literature and mediæval ritual. Specially interesting and important is the excursus (p. 217) on the Sunday procession. In addition to forty-five plates and illustrations, there are five very large folded plans in colours: and when I mention that twelve different colours are employed to distinguish different building-periods, it will be seen with what ungrudging thoroughness and care the history of the cathedral has been investigated. It has been said that to take down Willis's book to Canterbury, and study that cathedral book in hand, is a liberal education. We may add that to continue that education nothing could be better than to take Mr. Hope's volume, with its invaluable plans, and study on the spot the far more complicated and perplexing history of the growth and development of the cathedral of Rochester.

FRANCIS BOND.



9, CONDUIT STREET, LONDON, W., 12th Jan. 1901.

CHRONICLE.

ANCIENT LIGHTS.

Report of the Joint Committee of the Royal Institute of British Architects and the Surveyors' Institution.

The following Report has been adopted by the Council of the Royal Institute, and intimation of such adoption has been conveyed to the Council of the Surveyors' Institution :—

WHEREAS by a Resolution of the Royal Institute of British Architects, passed at the General Meeting of the 9th April 1900, it was decided :

That this Meeting considers an alteration in the law of Ancient Lights to be urgently needed, and requests the Council to put itself into communication with the Council of the Surveyors' Institution without delay, with a view to the co-operation of that body in taking such steps as may be necessary to secure an amendment ;

And whereas the Surveyors' Institution, having been invited so to do, agreed to act in conjunction with the Royal Institute and to appoint a Committee to deal with such matters ;

And whereas a Joint Committee, consisting of the undersigned, have held meetings and have carefully considered the subject of the above reference ;

And whereas such Joint Committee are of opinion that the law and practice of Ancient Lights is exceedingly unsatisfactory in several respects and requires amendment in the manner herein suggested :

Therefore the Joint Committee recommend that the law and practice in respect of Ancient Lights be amended as follows, viz. :

1. The right to ancient lights shall, in all cases where such rights have not been already acquired, be limited to a right to receive light sufficient for all ordinary purposes, but shall not include a right to light of extraordinary amount for special purposes.

2. After the passing of the Act the owner of any tenement not at the time servient to some

neighbouring tenement, but over which such neighbouring tenement would in course of time acquire dominant rights, may serve upon the owner of such neighbouring tenement a formal notice, in form and manner prescribed by the Act, and may advertise the same in the daily papers, and register the same at the Land Registry, where one exists, of the district, or, where no such Land Registry exists, at the offices of the County or Municipal Council of the locality. Such notice shall have the same effect as though an interruption had been submitted to for one year, and such notice shall run with the land.

3. The owner of a building which is about to be taken down may cause plans, sections, and elevations to be prepared, and such drawings if they be attested by the District Surveyor in London, or the County or Borough Surveyor elsewhere, shall be accepted as legal evidence. Such drawings shall on demand be certified and registered by the officers above named, who shall be paid fees on a scale appended to the Act.

4. No building erected after the 1st January 1905, shall acquire any fresh rights of light or air where it abuts on any street, highway, road, court, or alley used by the public, or as an access to various tenements, either held in the same ownership or in various ownerships.

5. The owner, lessee, or occupier of any tenement, who considers that his ancient lights will be or have been interfered with by the erection or proposed erection of new premises or alterations to old ones, shall have the right to inspect (or have inspected on his behalf) the drawings which shall be prepared by the building owner of the premises which cause such interference ; or if no drawings are in existence, to be informed of the intentions of the building owner, and to take or have taken such particulars from the drawings or information or from the building itself, if erected, as may enable him to ascertain where there is ground for complaint.

6. If such neighbouring owner, lessee, or occupier considers that the lights of his premises will be interfered with, he shall, within seven days from obtaining such information as aforesaid, give notice in writing by registered post of his objection to the building owner, together with the name and address of a Surveyor who shall have power to act on his behalf.

7. Within seven days of the receipt of such notice the building owner shall acknowledge the said notice, by registered letter, and inform the person from whom he received notice of objection of the name and address of his Surveyor, who shall also have power to act on his (the building owner's) behalf.

8. Such two Surveyors so appointed shall, within ten days of the date of the appointment of the last of them, select and appoint an umpire under their hands in writing, such umpire being

a member of the Royal Institute of British Architects or of the Surveyors' Institution. The first-named two Surveyors shall within the like period meet and discuss the points raised by the owner, lessee, or occupier, with a view of settling the same, and failing coming to a settlement they shall refer the matter to the umpire appointed as aforesaid. The said umpire shall view the site and buildings of both plaintiff and defendant, and shall have power to take such evidence upon oath as he may think necessary, and he shall, within twenty-one days from the date of the matter being placed before him, or within such extended time as he may from time to time determine, issue his award, in which he shall determine either or all of the following points: the right of the building owner to carry out his intended works, the alteration (if any) necessary to be made in carrying out the proposed new buildings or alterations to prevent or lessen the obstructions complained of, and the amount (if any) of compensation of every description to be made to the owner, lessee, or occupier, the alterations or improvements to the adjoining premises by light-reflecting surfaces, enlargement of lights, heightening of premises, or other means, the amount of costs to be paid by each or either party, and generally all matters required to arrive at a settlement.

9. In the event of either party neglecting to appoint a Surveyor within the time prescribed, or of the unwillingness of the umpire appointed to act, and no other umpire being agreed upon within a further period of ten days, either party shall apply to the President for the time being of the Royal Institute of British Architects, or the President of the Surveyors' Institution, who shall appoint an umpire forthwith, with all the powers as before described.

10. If either party shall be dissatisfied with the decision of the umpire, he may appeal to an Appeal Committee to be formed of nine persons, appointed annually, viz.: three architects to be appointed by the Royal Institute of British Architects, three surveyors to be appointed by the Surveyors' Institution, and three barristers to be appointed by the Home Office. Three members, of whom one shall be an architect, one a surveyor, and one a barrister, shall form a quorum. The decision of this Committee, save as hereafter mentioned, shall be final, and they shall have full discretion as to costs. Before giving a decision the members sitting on the case shall personally visit the premises of the plaintiff and defendant, and shall have power to decide whether, and if so to what extent the proposed new buildings shall be amended, or the dominant premises altered.

11. In the event of either party refusing to accept the decision of the Committee in all cases in which a larger sum than 500*l.* is awarded either in money, damages, or works, or in which the interference with the proposed works exceeds 500*l.*

in value, he shall have power within one month from the publication of the said decision to bring the matter before the High Court of Justice by a summary process. The Court shall have the full powers set out in clause 8 aforesaid.

12. In any action to restrain building on the ground of its interference with the rights of light, and whether an interim injunction has been obtained or not, either party may apply to the Judge by summons, either to hear the same with an assessor or assessors, or to refer the same to arbitration in accordance with clauses 8 and 10. If at the hearing of such application or motion for injunction it appears to the Judge that the claim may be satisfied by damages, he may himself refer the case to such arbitration, and if he considers that the action for an injunction has been commenced unreasonably or unnecessarily, may order the party bringing such action to pay the defendant's expenses and costs on such scale as he may deem fit.

And the Joint Committee further recommend that they be empowered to expend the necessary funds in drafting a Public Bill to carry out the above provisions.

The Joint Committee also beg leave to submit to the Councils of the Royal Institute of British Architects and the Surveyors' Institution, for their consideration, copies of correspondence that has taken place between the Committee and the Council of the Incorporated Law Society.

(Signed)

T. ROGER SMITH (Chairman).	} Joint Committee.
EDW. A. GRUNING.	
J. DOUGLASS MATHEWS.	
J. FLETCHER MOULTON, Q.C.	
HERBT. THOS. STEWARD.	
ALEX. R. STENNING.	
HOWARD CHATFIELD CLARKE.	
GEORGE M. FREEMAN, Q.C.	
W. J. LOCKE, Secretary.	

December 1900.

The following is the correspondence referred to in the concluding paragraph of the Report:—

30th October 1900.

The Secretary, Incorporated Law Society.

DEAR SIR,—

With reference to the resolution carried at the Annual Provincial Meeting of the Incorporated Law Society recently held at Weymouth, which it is reported in the newspapers ran as follows: "That the Council take steps with a view to getting the Law (of Ancient Lights) considered by the Legislature, and if they thought fit to co-operate with the Royal Institute of British Architects and the Surveyors' Institution," I have the honour to inform you that a Joint Committee of the Royal Institute of British Architects and

the Surveyors' Institution, which includes two Queen's Counsel, hon. members respectively of the Royal Institute and the Surveyors' Institution, is at present sitting, with a mandate from these two bodies to take such steps as may be necessary to secure an amendment of the Law of Ancient Lights.

Should such a procedure be acceptable to the Council of the Incorporated Law Society, the Joint Committee would be very happy, before taking any public action, to communicate to them the result of their deliberations, with a view to co-operating with the Incorporated Law Society in promoting a Bill in Parliament to secure an amendment of the existing law.

I should be glad to lay the reply of your Council before the Joint Committee at an early date.

I am, dear Sir, yours faithfully,

T. ROGER SMITH,

Chairman of the Joint Committee.

*Law Institution, Chancery Lane, W.C. :
10th November 1900.*

T. Roger Smith, Esq., R.I.B.A.

DEAR SIR,—I am directed by the Council of the Incorporated Law Society to thank you for your letter of the 30th October, and to say that the Council will be obliged if you will let them see the draft of the proposed Bill when framed, and that they will give it their careful consideration.—I am, dear Sir, yours faithfully,

E. W. WILLIAMSON,

Secretary Incorporated Law Society.

The Revised Paper of "Suggestions for the Conduct of Architectural Competitions."

At the Meeting last Monday, the earlier business on the notice-paper having been disposed of, the President brought up the Revised Paper of "Suggestions for the Conduct of Architectural Competitions," printed in the *Supplement* to the last number of the JOURNAL, and having formally moved its adoption, the Meeting proceeded to discuss the Paper and to make the further amendments set out in the appended report of the discussion. The Revised Paper as submitted to the Meeting was as follows, the changes made in the document hitherto in use being indicated in the footnotes:—

1. The Promoters of an intended Competition should, AS THEIR FIRST STEP, appoint one or more professional Assessors, architects of established reputation, whose appointment should be published in the original advertisements and instructions, and whose decision should govern the selection of the designs.

The President of the Royal Institute of British Architects is always prepared to act as honorary adviser to Promoters in their appointment of Assessors.*

* This paragraph is new.

All the designs sent in should be submitted to the Assessors.

2. The duty of Assessors should be—

- (a) To draw up the particulars and conditions as instructions to competitors, and to advise upon the question of cost;
- (b) To determine which of the designs conform to the instructions, and to exclude all others;
- (c) To advise the Promoters on the relative merits of the designs admitted to the competition, and to make a selection in accordance with the conditions.

3.* Every Promoter of a Competition, and every Assessor engaged upon it, and any employé of either, should abstain absolutely from competing, and from acting as architect, for the proposed work.

4.* The number and scale of the required drawings should be distinctly set forth, and they should not be more in number, or to a larger scale, than necessary to clearly explain the design. If perspective views be required, it should be so stated; and they should be uniform in size, number, mode of colouring, mounting, or framing (if any), &c.

5. Competitions should be conducted in one of the following ways:—

- (A) By advertisement, inviting architects willing to compete for the intended work to send in designs. The promoters, with the advice of the Assessor or Assessors, should make their selection from such designs. The author of the design awarded the first place should be employed to carry out the work.
- (B) By advertisement, inviting architects willing to compete for the intended work to send in their names by a given day; with such other information as the candidate may think likely to advance his claim to be admitted to the Competition. From these names the Promoters, with the advice of the Assessor or Assessors, should select: (a) an architect to carry out the work; or (b) a limited number to compete, and each Competitor thus selected should receive a specified sum for the preparation of his design. The author of the design awarded the first place should be employed to carry out the work.
- (c) By personal invitation to a limited

* Clauses 3 and 4, as they stand in the existing document, are as follows:

3.—Every Promoter of a Competition, and every Assessor engaged upon it, should abstain absolutely from competing, and from acting as architect, for the proposed work.

4.—The number and scale of the required drawings should be distinctly set forth, and they should not be more in number, or to a larger scale, than necessary to clearly explain the design. If perspective views be required, it should be so stated; and they should be uniform in scale, number, mode of colouring, &c.

number of selected architects, to join in a Competition for the intended work. Each competitor should receive a specified sum for the preparation of his design. The author of the design awarded the first place should be employed to carry out the work.

6. No design should bear any motto, device, or distinguishing mark; but all designs should be numbered by the Promoters in order of receipt. Any attempt to influence the decision of the Promoters, or of the Assessor or Assessors, should disqualify a Competitor.

7. In every case the amount of premium or remuneration for the competitive designs should be fixed* under the advice of the Assessor or Assessors, and should be paid in addition to the usual professional charges for carrying out the work.

8. Where a deposit is required for supplying the instructions, it should be returned on the receipt of a *bona fide* design; or if the applicant declines to compete and returns the said instructions within a month after their receipt.

9.† Each design should be accompanied by a declaration, signed by the competitor, stating that the design is his own personal work, and that the drawings have been prepared under his own supervision.

10. A design should be excluded from a Competition—

- (a) If sent in after the period named (accidents in transit excepted);
- (b) If it does not substantially give the accommodation asked for;
- (c) If it exceeds the limits of site as shown on the plan issued by the Promoters, the figured dimensions on which should be adhered to until officially altered;
- (d) If the Assessor or Assessors should determine that its probable cost will exceed the outlay stated in the instructions, or the estimate of the Competitor should no outlay be stated; provided always that should the Assessor or Assessors not have been consulted in the first instance respecting the cost, as recommended in paragraph (a) of Clause 2, and should he or they be of opinion that the outlay stated in the instructions is inadequate for the proper execution of the proposed works, the Assessor or Assessors shall not be

bound in the selection of a design by the amount named in such instructions, but the question of cost shall nevertheless be a material element in the consideration of the award;

(e) If any of the other instructions are violated.

11. It is desirable that all designs submitted in a Competition, except any excluded under Clause 9, should, with the consent of their authors, be publicly exhibited after the award has been made, which award should be published at the time of exhibition.

12. The architect whose design may be selected as the best should be employed to carry out the work, and he should be paid in accordance with the Schedule of "Professional Practice as to the Charges of Architects" sanctioned and published by the Royal Institute. If no instructions are given to him to proceed within twelve months from the date of the selection, he should receive adequate compensation in addition to the premium (if any) awarded to him. In the event of a part only of his original design being carried out, he should be paid a sum to be agreed upon in respect of the deferred portion, such sum to be merged in the usual professional charge when the completion of the design is proceeded with.

* * * It should be understood that the Royal Institute issues these Suggestions as a guide to Promoters where a Competition has been decided upon, but not as necessarily recommending the principle of competition.

DISCUSSION.

Mr. H. HARDWICKE LANGSTON [A.] moved the insertion of certain words in Clause 2, Section (a), so that the section should read as follows:—"The duty of assessors should be (a) To draw up the particulars and conditions as instructions to competitors, and to see that, as far as possible, the principles contained in these Suggestions are carried into such particulars and conditions; also to advise upon the question of cost." Mr. Langston submitted that it would be an advantage to competitors to have some assurance that an assessor, when appointed, would, as far as lies in his power, make it his primary duty to see that fair dealing be meted out to competitors.

Mr. E. W. HUDSON [A.] seconded the amendment.

Mr. EDWIN T. HALL [F.] remarked that if the assessor drew up the particulars and conditions, he would of necessity draw them up on the lines of the Paper under which he was appointed.

Mr. WILLIAM WOODWARD [A.] said it did not necessarily follow that the assessor would do so. He would support Mr. Langston's suggestion, and have it made perfectly clear that the assessor was expected to embody all the particulars set forth in the Paper.

After some discussion as to the wording, the Meeting accepted Mr. Langston's amendment, and the terms of Clause 2, section (a) were agreed to as follows:—

"(a) To draw up the particulars and conditions (as far as possible in accordance with the principles set forth in these Suggestions) as instructions to competitors, and also to advise upon the question of cost."

* The existing clause reads:

7. In every case the amount of premium or remuneration for the competitive designs should be fixed by the Promoters, acting under the advice of the Assessor or Assessors, and should be paid in addition to the usual professional charges for carrying out the work.

† Clause 9 is entirely new, and the following clauses have been re-numbered.

Mr. LANGSTON, going on to Clause 3, said that the restriction against the assessor's taking part in the competition should be made more positive, and he moved that the Clause be amended so as to read as follows:—"Every promoter of a competition *should*, and every assessor engaged upon it, and any employé of either, *shall* abstain absolutely from competing," &c. As regards promoters of competitions, the Institute was not in a position to lay down what they shall or shall not do. But assessors, members of their own body, and nominated it might be by the President of the Institute, should certainly be bound down, and told that they must not compete.

Mr. EDWIN T. HALL observed that it was understood that in such a Paper as this the word "should" meant "shall." "Should" was used in every Clause of the Paper. They could not say "shall," for the law of the land would not back them. The suggestion was that as a matter of honour a man "should" abstain from doing a certain thing, and with this facing him the Assessor would never dream of doing it.

The amendment eventually dropped, in default of a seconder.

Mr. LANGSTON then referred to the new Clause 9, and asked why it had been considered necessary to put in such a Clause?

The PRESIDENT stated that it had been found necessary lately to insert a Clause to that effect in conditions of public competitions, because in the case of special buildings—hospitals or asylums, for instance—men had been found competing who had no knowledge of the requirements of such buildings, but hired someone acquainted with works of the kind to make the design for them. It was against that sort of thing that the Clause was directed, so that none but the real authors of the designs should take part in the competition and get the credit for the work.

Mr. LANGSTON contended that the Clause cast by implication a slur upon the profession. The public outside would take it that there were actually among their body men who submitted competition designs of which they were not the authors. He would suggest a Clause to the effect that no members of the Institute should compete unless they were the authors of the designs submitted.

Mr. HALL considered that the Clause was absolutely necessary and eminently desirable. It was well known that men, who were sometimes invited and sometimes not, knowing nothing whatever about the particular work required, employed another architect to do the whole thing. He had heard of cases where other architects had made the design from beginning to end, the first man never having seen it, and yet it had gone in under his name and he had got the credit for it.

Mr. LANGSTON was sorry to hear that such a state of things existed. He contended, however, that the Clause would not help them. A man who was base enough to engage the mind and brain of another architect to do work for which he would take the credit as author, would scarcely stop at writing a letter to say that the work was his.

Mr. JOHN SLATER [F.] said that at any rate the Clause would go some way towards preventing such a state of things, and that was the reason they put it in.

After some further discussion, Mr. Langston's objection fell through for want of a seconder.

Mr. H. HEATHCOTE STATHAM [F.] said he wanted to suggest one or two alterations. He was a member of the Committee which had drawn up the Paper; but one or two suggestions as to improvement of the wording had occurred to him since. The first was as to Clause 2 (b): "To determine which of the designs conform to the instructions and to exclude all others." Competition committees were often so ignorant that they would read that

as a notification that the business of the assessor was to put aside, perhaps, the majority of the designs. As a matter of fact, the designs which did not conform to the conditions were generally in a very small minority, and he thought the facts would be better conveyed if the Clause read thus: "To determine *whether* the designs conform to the instructions and to exclude *any which do not*." He suggested that that would be an improvement. Then he would couple with that another suggestion which was merely verbal in Clause 8: "Where a deposit is required for supplying the instructions, it should be returned on the receipt of a *bona fide* design; or," &c. The first half of the sentence was hardly necessary, because the deposit always was returned on the receipt of a *bona fide* design. What they wished to suggest was an alternative. Therefore he proposed the insertion of the word "either," so as to read, "it should be returned *either* on the receipt of a *bona fide* design, or if the applicant declines to compete," &c., &c. That, he thought, would make it a little plainer. He would put those two as one amendment.

Mr. WOODWARD suggested that the word "all" would be a little stronger than the word "any" in Clause 2 (b).

Mr. STATHAM said he objected to the word "all" because there were generally only one or two, and it gave the competition committee the impression that the assessor must reject a number of designs. The wording he proposed would give them a truer impression.

Mr. E. T. HALL having seconded, the amended clauses were put and adopted as follows:—

2. (b) *To determine whether the designs conform to the instructions, and to exclude any which do not.*
8. *Where a deposit is required for supplying the instructions, it should be returned either on the receipt of a bona fide design, or if the applicant declines to compete and returns the said instructions within a month after their receipt.*

Mr. STATHAM said he would propose his other amendment separately because it was not purely verbal, but included a point upon which there might be a difference of opinion. He referred to the latter part of Clause 4: "If perspective views be required it should be so stated, &c." That sentence suggested, no doubt, that perspective views were not always necessary, but he thought it would be better to make the suggestion a little more decisive. Perspective views in competitions, though they made a much more interesting exhibition, were an additional and often unnecessary tax on competitors, and also very often misleading to the public. Mr. Waterhouse, whom he might call the leading assessor *par excellence*, whenever he had anything to do with drawing up the conditions, always struck out perspective drawings. He would suggest, then, that they should express their view a little more decidedly that on the whole perspective drawings were unnecessary. He therefore moved that the second part of the clause should read thus: "Perspective drawings are not necessary, but if required it should be so stated," and so on.

Mr. T. E. COLLCUTT [F.] seconded.

Mr. E. W. HUDSON [A.] asked if the matter might not be left to the assessor.

Mr. STATHAM thought that most members of the Institute, especially those who engaged in competitions, would agree that perspective views, on the whole, were a nuisance and an unnecessary labour, and it was well to convey that impression to the promoters of competitions. The assessor did not require them; he judged from the elevations and the plans.

Mr. EDWIN T. HALL asked leave to make a suggestion with a view to discouraging perspective views, viz. to amend the sentence as follows: "Perspective drawings are not necessary; but if the assessor advises that they should be included it should be so stated." Perspectives

then would not be expected at all unless the assessor desired them. "If they are required" might mean, if the local committee wanted to have a pretty exhibition; whereas his point was to cast the onus of having perspectives at all on the assessor, the professional adviser.

Mr. Statham and Mr. Collcutt having accepted this suggestion, the amended clause was adopted as follows:—

The number and scale of the required drawings should be distinctly set forth, and they should not be more in number, or to a larger scale, than necessary to clearly explain the design. Perspective drawings are not necessary; but if the assessor advises that they are desirable it should be so stated; and such drawings should be uniform in size, number, mode of colouring, mounting, or framing (if any), &c.

No further amendments being proposed, Mr. WOODWARD asked leave to refer to a matter in connection with these Suggestions, which he had had in mind for many years, and upon which he thought members of the Institute who engaged in competitions would agree with him, viz. that if the recommendations contained in this Paper were faithfully carried out by competitors, and the competitor selected by the assessor should be unfairly dealt with by the committee, this constituted a breach of contract; and if the aggrieved competitor were a member of the Institute, the Institute should bring an action on his behalf against the committee for such breach of contract. It was impossible for any one competitor to be at the expense of such an action; but if the Institute would lay out, say, a couple of hundred pounds in bringing an action for breach of contract, it would teach committees that they could not deal as they pleased with men who had expended so much time and labour on their competitive drawings. Some years ago this idea had been mooted by a younger Society connected with the profession, and had they possessed sufficient funds it would, he believed, have been carried into effect. He brought the matter forward merely as a suggestion. He felt that they could very well support and protect the younger members of the Institute from wasting their time and money in what was very often a bogus competition.

The SECRETARY stated that the French architects possessed an association called the *Caisse de Défense mutuelle des Architectes*, which had the support of the *Société Centrale des Architectes français*. Its object was to protect architects in such matters as Mr. Woodward referred to.*

The PRESIDENT thought that when such a case as Mr. Woodward referred to arose, then it would be time enough for somebody to bring forward the proposition, and see what the Council and the Institute thought of it.

The Paper of Suggestions as finally revised and amended was then put from the Chair, and adopted unanimously.

The Annual Dinner 1901.

The Annual Dinner of the Royal Institute will be held this year in Glasgow on Thursday, the 3rd October. The Glasgow Institute of Archi-

itects are now making arrangements for a three days' visit of the Royal Institute of British Architects, and express the hope that as many members as possible will attend. A detailed programme will be issued shortly. Meanwhile it is announced that the City Corporation of Glasgow will entertain the visitors from the Royal Institute at a reception on Friday evening, the 4th October. The visit of the Royal Institute will thus be included in the general scheme of social arrangements connected with the Glasgow International Exhibition 1901.

The November Preliminary Examination.

The following gentlemen passed the Preliminary Examination held at York last November, and have been registered *Probationers R.I.B.A.*:—

MATKIN: George Edward; 115 Herrington Street, Sunderland [Masters: Messrs. Barnes [A.] and Coates [A.].

ROSS: Harry; 69 Sholebrook Avenue, Chapeltown Road, Leeds [Master: Mr. G. W. Atkinson].

Bristol Police Court Extensions Competition.

The Town Clerk of Bristol has written to the Hon. Secretary of the Bristol Society of Architects to inform him that the Finance Committee of the Corporation do not contemplate the appointment of a professional assessor in the above competition.

The late Antoine-Henri Revoil [Hon. Corr. M.].

By the death of M. Antoine-Henri Revoil France has lost a gifted architect, and the Institute one of the oldest and most eminent of its Corresponding Members. Born at Aix in 1822, the son of a distinguished painter, M. Revoil studied architecture in Paris at the *Ecole des Beaux-Arts* as a pupil of Caristie. Having won his second-class, he became attached to the Services of the Edifices Diocésains and Monuments Historiques, and settled at Nîmes. From 1854 to 1880 numerous ecclesiastical buildings in various departments of France were confided to his care. He also carried out the entire rebuilding of the choir, transepts, and sacristy of the Cathedral of Montpellier; the Cathedral of Nîmes, with the exception of the front of the building; and completed the new Cathedral of Marseilles, his share of the work comprising the great porch, the ornamental leadwork, the mosaics, and most of the sculpture. Other notable achievements are the beautiful goldsmith's work and mosaic decoration carried out from his designs at the church of Notre Dame de la Garde at Marseilles; convent chapels at Nîmes, restorations of the churches of Cruas, Saint-Maximin, Saint-Trophime, Saint-Pierre, the Abbey of Montmajour, &c. Not less noteworthy are his civil works, as, for example, the municipal buildings and schools at Tarascon; his restoration of ancient monuments, as the

* This Association was founded in 1884, and has a large membership. It helps or reimburses those of its members who may be forced to go to law or against whom an action is brought, when the interests at stake affect Responsibility, a Public Competition, Professional Charges, Artistic Property, &c.; but it has no concern with purely personal questions which have no bearing on the interests of the Profession at large.

arenas of Nîmes and Arles, and the theatre of the last-named town; or restorations of buildings of mediæval times, as the Palace of the Popes and the ramparts of Avignon. M. Revoil was an ardent archaeologist, and the fruits of his researches are published in his magnificent work *L'Architecture romane du Midi de la France*, and others not less erudite. He was elected Correspondant de l'Institut de France in 1878, and in the same year was made an Officer of the Legion of Honour. He was the possessor of many foreign orders and distinctions, his connection with the Institute dating back to 1865, when he was elected Corresponding Member.

Institute Travelling Students who have pursued their studies in his neighbourhood retain grateful memories of the kindly courtesies and ready assistance so generously accorded them by M. Revoil. Mr. A. Needham Wilson [A.], *Inst. Drawings Medallist* 1884, *Soane Medallist* 1886, thus records his personal experiences:—

"The Institute Travelling Students have no kinder friends than our French confrères, and of those confrères none was kinder than M. Revoil.

"It was my good fortune as Soane Medallist to have an introduction to him, through the good offices of our active friend, M. Charles Lucas, and nothing could have exceeded the warmth of my reception. He was distressed that I had not gone to him immediately on my arrival, instead of finding quarters unassisted. He was anxious to find me properly housed in Nîmes. 'An artist,' he said, 'should have artistic surroundings.'

"He took the deepest interest in my studies and often directed them, pointing out the best subjects for my purpose. He lent me books, introduced me everywhere, and smoothed my path in a marvellous manner, and so enabled me to ransack Nîmes in a way that no Englishman had ever done. He frequently examined my work, and, a brilliant draughtsman himself, gave me the benefit of his valuable advice and experience. He would hear of no thanks. Was I not *lauréat* of the Institute, and as such entitled to his utmost consideration? (It is a pity the honour does not carry the same weight in England.) I was his confrère; could he say more?

"Imagine the confidence and encouragement to a young fellow at the beginning of his career! Even after leaving Nîmes, I found the great advantage of his powerful influence, and it was my good fortune to see many of the wonders of Avignon under his able guidance.

"And though all this was in 1887, he never forgot me, for the commencement of each year brought a card, once accompanied by a charming sketch in water-colour, and generally by a letter marked by the kindest sentiments.

"Art has no country, and English architects may equally with their French brethren mourn

the loss of a distinguished member of the profession. But I feel that I have lost a friend."

At the General Meeting of the Institute last Monday, on the motion of the Hon. Secretary, a vote of sympathy and condolence with the relatives of M. Revoil was ordered to be entered on the Minutes, and a message of sympathy to be sent to the Société Centrale des Architectes français, condoling with them on the loss of so distinguished a member.

The late Henry Currey [F.]

The following notice of the professional career of the late Henry Currey has been kindly contributed by his son, Mr. Percivall Currey [F.] :—

Mr. Henry Currey, born October 1820, was the third son of Benjamin Currey, of Old Palace Yard, solicitor, and for many years one of the Clerks of the Table, House of Lords. He was educated at Dr. Pinckney's, East Sheen, and at Eton, rowing in the School Eight against Westminster. He was articled to Decimus Burton for five years, and on leaving his office went into the office of Messrs. William Cubitt & Co., Gray's Inn Road, for nine months. He afterwards travelled in Germany and Italy, and commenced practice in 1843, carrying on business at his residence in Brook Street, Grosvenor Square. He married in 1845 the youngest daughter of the late Sir Charles Price, Bart. As a young man he obtained the first premium in a competition for the erection of houses and terraces in Toxteth Park, Liverpool. He also obtained the first premium for the enlargement of the Surrey County Lunatic Asylum. On his appointment as architect and surveyor to St. Thomas's Hospital in 1847, he moved his offices to No. 4 Lancaster Place, Strand, and afterwards, when that building was acquired by the Metropolitan Board of Works for the purposes of the new approach to the Embankment, to 37 Norfolk Street, Strand. He had a very considerable and varied practice, his principal work being the new St. Thomas's Hospital, rebuilt on the Embankment after its removal from the Borough for railway purposes. A short account of this removal and reinstatement is given in a Paper read by him before the Royal Institute of British Architects, 23rd January 1871.*

He designed and erected sundry country houses, one at Leigh near Reigate for Mr. James Freshfield, and one at Buxton for Mr. Shaw; hotels at Buxton, Eastbourne, London Bridge, &c.; large bathing establishment and pump-room at Buxton; the Peninsular and Oriental Company's offices in Leadenhall Street, and many other commercial buildings in the City and Southwark.

* TRANSACTIONS 1871, p. 61.

He also erected churches at Burbage in Derbyshire, Buxton, Chiswick, Notting Hill, St. Peter's, Eastbourne, and superintended sundry renovations. He laid out the Duke of Devonshire's building estate at Eastbourne, and executed large works on sea walls, terraces, &c. He also built sundry houses at Eastbourne, the Pavilion and Theatre at Devonshire Park, the College Building Chapel, &c. He was architect and surveyor to the Foundling Hospital, and carried out extensive works in the schools, chapel, and new infirmary at that Institution. He was also architect and surveyor to the Magdalen Hospital, and erected their new buildings at Streatham. His services were in constant request as assessor in important competitions, in valuations for compensation, and as arbitrator.

Mr. Currey's connection with the Institute began in the year 1848, in which year he was elected Associate, proceeding to the class of Fellows in 1856. He was for many years on the Institute Council, twice being elected *Vice-President*, and serving in that office from 1874 to 1877, and again from 1889 to 1893. He was also a Fellow of the Surveyors' Institution, and an Associate of the Institute of Civil Engineers. He took an active interest in the work of the Architects' Benevolent Society, and was one of the trustees of the Institution.

The late Henry Cowell Boyes [F.]

It is with great regret that we have to record the death of Mr. Henry Cowell Boyes at the somewhat early age of 54. He became an Associate of the Royal Institute in 1874, and a Fellow in 1882. During the Session 1876-77 he served as President of the Architectural Association. He had an extensive practice in the City, and in 1885 was appointed Surveyor to the Worshipful Company of Grocers, whose hall and premises in Princes Street he rebuilt, adding thereto a large and profitable block of City offices. For the Company he also erected a church at Homerton, and considerable additions to their schools at Hackney Downs and Oundle. He was architect to Messrs. Prescott's Bank in Cornhill, and several houses in the country. He served in its early days on the Practice Standing Committee of the Institute, and was for some time its secretary. His experience and knowledge of London practice were very useful while the Committee was engaged in drawing up the amended Conditions of Builders' Contracts and the Institute's draft of an amended London Building Act. Outside the profession he was well-known as a member of the London Rifle Brigade, in which he attained to the rank of Lieut.-Colonel. He was instrumental in promoting the building of the Regiment's Headquarters in Bunhill Row, to which he acted as Hon. Architect.—LACY W. RIDGE.

REVIEWS.

ROMAN ART.

Roman Art: Some of its Principles, and their Application to Early Christian Painting. By Franz Wickhoff. Translated and edited by Mrs. S. Arthur Strong. Lond. 1900. Price 36s. net. [William Heinemann, 21, Bedford Street, W.C.]

Much has been written of late years on the tendencies of sculpture in Rome about the end of the first century B.C. One of these tendencies was to imitate archaic Greek statues and bas-reliefs, another to go on reproducing the later types of Praxiteles and his successors. Apparently any one sculptor was capable of following either method as occasion required. At the same time there were among the Greek artists then resident in Rome some who are known to have combined direct study of nature with a facile gift of reproducing the old masters. To illustrate this combination of nature and tradition it was frequently pointed out that on the best of the archaistic sculptures surviving from that period there had been engrafted a new and fresh observation of nude forms, together with an expression of sentiment foreign to the archaic Greeks. But this was far from enough to satisfy Professor Wickhoff. He set himself to vindicate for the Romans a national art of their own in which direct observation of nature was a first impulse. This impulse, acting on a wide basis of academic training which they had acquired from the Greeks, led the Romans rapidly to *illusionism*, such as we see in their portraiture, and to a method of *continuous narration*, as in the bas-reliefs of Trajan's column and kindred monuments. Such in brief is Professor Wickhoff's theory. He regards the methods of continuous narration, in which the incidents of a campaign are illustrated in consecutive scenes, with the personality of the emperor frequently repeated, as the "Flower of Roman Imperial art," its root and growth being entirely Roman.

It is thus a question of artistic methods. On that ground Professor Wickhoff is unrivalled among archaeologists. With his knowledge of Greek vases and his acute critical faculty, he is able to produce instances where the painters had come very near to a continuous method in illustrating legendary exploits, but yet had stopped short at the final stage. A familiar example is to be seen on vases of the early fifth century B.C., where the labours of Theseus are represented in contiguous groups, the hero being repeated in each group. But of course there is no sense of continuity in these compositions. In Greek sculpture there is a close approximation to the Roman campaign-reliefs on a frieze of the Nereid monument in the British Museum, where we see in successive stages the assault on a walled city

and the final surrender of the city to a Persian satrap. But Professor Wickhoff would doubtless reply: "The chief personages are not repeated in the several scenes," which is true. There was no emperor to glorify in those days.

An important feature in the Roman campaign-reliefs is the introduction of landscape backgrounds. Nothing of that kind is known in Greek sculpture of the great age. But who can say what the frescoes of Polygnotus at Delphi were like in this respect? It is impossible to read the description of them in Pausanias without mentally supplying a landscape background, and, indeed, in one instance the landscape is expressly described. It is admitted in Wickhoff's theory that landscape scenery was employed on the Greek stage, the actors playing their parts in front of it; but he maintains that to combine the actors with the landscape behind them into an organic composition was an artistic innovation of the Romans. He is therefore opposed to the general opinion which accepts as Hellenistic a series of bas-reliefs, mostly on panels, representing out-of-door scenes, such as huntsmen in the foreground of a landscape. He thinks that these reliefs run parallel with the "Georgics" of Virgil. His opponents associate them with the older bucolic poets Theocritus and Moschus, who when they describe works of art, as they occasionally do, seem to have in their mind just such reliefs. The strength of his position lies in the absence of any such principle from the great mass of Greek art which has survived to this day.

On the other hand, Wickhoff seems to overlook the very interesting fact that in the oldest Greek art of the Mycenaean age there are several striking examples of landscape backgrounds, such as the hunt of wild bulls on the gold cups of Vaphio, and the representations of the nautilus and octopus among rocks and sea-weeds which occur on the Mycenaean vases. As our knowledge of that early period increases, we realise more and more how strong and spontaneous was the instinct of the Greeks for nature, and how true their observation. It would seem as if in later times, under the influence of academic training and higher ambitions, they had lost much of this gift. But the gift may have remained latent in the race all the same, ready to appear again when training could do no more, and artistic ambitions had ceased. I commend the consideration of this view to Professor Wickhoff, if, indeed, he has not himself thought of it in the interval since the publication of his book in its original German form in 1895.

It is a source of great satisfaction that a scholar with Wickhoff's extensive knowledge of artistic methods has taken up the long-neglected Roman Imperial art, and if he sometimes extols it too highly we must forgive him in view of the brilliant examples of criticism in detail which

abound in his work. It is provoking to hear him speak of the sculptures on the Arch of Titus in terms of praise more fitting for the Parthenon frieze; and certainly it will stagger not a few to be told that the Pasquino, the Barberini Faun, and the Dying Gladiator "yield nothing in absolute worth to the masterpieces of the fifth and fourth centuries" (p. 23), that is, including the sculptures of the Parthenon.

The section of the book which deals with the paintings of Pompeii will show how admirably he succeeds in bringing to bear on them his knowledge of artistic methods and his scholarship. He takes the *Imagines* of Philostratus in his hand, reads them in front of Pompeian frescoes, and shows how true were the descriptions of that often maligned writer. In the German form of the book Professor Wickhoff is content with references to more or less unfamiliar publications of the frescoes which he discusses. In its English dress Mrs. Arthur Strong has most considerably provided the necessary illustrations. In other parts of the work she has earned our gratitude in the same way with a profuseness which adds materially to the handsome appearance of the book as well as to its utility.

Since 1895 archaeologists have been familiar with references to the *Wiener Genesis*, and have sometimes wondered what so strange a title could mean with reference to ancient art. As a matter of fact there is in Vienna a finely illuminated MS. of the book of Genesis, for which Professor Wickhoff was asked to write an introduction, and to trace the origin of the method of illustration there employed. This he traces back to the Romans, and with much critical apparatus arrives at the conclusion that they were the inventors of the method. It is this introduction that Mrs. Strong has edited so admirably. She is an archaeologist of experience, perfectly familiar with German phraseology in these matters. As was to be expected, her translation is easy and fluent. Occasionally I have observed signs of haste, as at the foot of p. 151, where the chariot of the Sun (*Sonnenwagen*) has got mixed up with thunderbolts. But on the whole she has accomplished excellently the task she had set herself of presenting to English readers in a most agreeable form the novel and interesting views of Professor Wickhoff on Roman art.

British Museum.

A. S. MURRAY.

MINUTES. V.

At the Fifth General Meeting (Business) of the Session 1900-1901, held Monday, 7th January 1901, at 8 p.m., the President, Mr. Wm. Emerson, in the Chair, with 16 Fellows (including 11 Members of the Council) and 16 Associates (including 1 Member of the Council), the Minutes of the Meeting held 17th December 1900 [p. 104] were taken as read and signed as correct.

The Hon. Secretary announced the decease of the following members, viz.:—Antoine-Henri Revoil [*Hon. Corr. M.*, Nîmes] and Henry Cowell Boyes [*F.*], and upon the motion of the Hon. Secretary the Meeting passed a vote of sympathy and condolence with the relatives of the deceased gentlemen; and also with the Société Centrale des Architectes français for the loss the Société has sustained by the death of its distinguished member, M. Revoil.

The Hon. Secretary having announced the receipt of various works presented to the Library, a vote of thanks was forthwith passed to the donors. A vote of thanks was also warmly accorded to Mr. Sydney Smirke [*F.*] for his annual donation of Five Guineas to the Library, this making the twelfth year of such contribution.

The following candidates for membership were elected by show of hands under By-law 9:—

AS FELLOWS (3).

WALTER ASTON (Manchester).

FREDERICK OSCAR OERTEL [*Assoc.* 1888], Executive Engineer, Public Works Department, North-Western Provinces, India.

THOMAS BOSTOCK WHINNEY [*Assoc.* 1884].

AS ASSOCIATE.

FREDERICK MILTON HARVEY [*Qualified* 1900] (Great Yarmouth).

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, and admitted by them to candidature, were recommended for election, viz.:—As FELLOWS, Francis Spence Baker [*A.* 1892] (Toronto); Arthur Conran Blomfield, M.A. Cantab.; Charles James Blomfield; George Frederick Collinson [*A.* 1892]; William Flockhart; John Leeming; Joseph Leeming. As ASSOCIATES, Theophilus Bradford Ball (*Probationer* 1894, *Student* 1897, *Qualified* 1900) (Weston-super-Mare); Ernest William Banfield (*Probationer* 1894, *Student* 1898, *Qualified* 1900); George Brumell (*Probationer* 1893, *Student* 1896, *Qualified* 1900) (Morpeth); Henry Munro Cautley (*Probationer* 1893, *Student* 1896, *Qualified* 1900); William Gerald St. John Cogswell (*Qualified* 1900, *Special Examination*); William Edward Benjamin Froome Crook (*Qualified* 1900, *Special Examination*); Henry Archibald

Douglass (*Probationer* 1892, *Student* 1897, *Qualified* 1900) (Brighton); Thomas Wallis Gordon (*Probationer* 1890, *Student* 1892, *Qualified* 1900) (Nottingham); Alfred Harold Goslett (*Probationer* 1895, *Student* 1897, *Qualified* 1900); Shirley Harrison (*Probationer* 1897, *Student* 1898, *Qualified* 1900, *Ashpitel Prizeman*) (Leicester); Charles Edward Hutchinson (*Qualified* 1900, *Special Examination*); Alfred Lightly MacGibbon (*Probationer* 1895, *Student* 1897, *Qualified* 1900) (Edinburgh); Robert Henry Jewers Mayhew (*Probationer* 1897, *Student* 1898, *Qualified* 1900); William Vincent Morgan (*Probationer* 1893, *Student* 1895, *Qualified* 1900) (Carmarthen); Reginald Wynn Owen (*Probationer* 1894, *Student* 1896, *Qualified* 1900) (Liverpool); Alfred Wyatt Papworth (*Probationer* 1897, *Student* 1898, *Qualified* 1900); John Quail (*Probationer* 1897, *Student* 1898, *Qualified* 1900) (Manchester); Frederick John Osborne Smith (*Probationer* 1893, *Student* 1897, *Qualified* 1900); Edwin James Tench (*Probationer* 1894, *Student* 1896, *Qualified* 1900) (Cambridge); Christopher Boswood Thomas (*Probationer* 1894, *Student* 1896, *Qualified* 1900); Henry Archibald Tinker (*Qualified* 1900, *Special Examination*); Philip John Turner (*Probationer* 1894, *Student* 1898, *Qualified* 1900); William John Walford (*Probationer* 1894, *Student* 1898, *Qualified* 1900). As HON. FELLOW, Sir Lawrence Alma-Tadema, R.A., F.S.A. [*H.A.*].

The Meeting then proceeded to the consideration of the Revised Paper of "Suggestions for the Conduct of Architectural Competitions," as printed on pp. 109, 110, and further amendments having been made, on the motion of Mr. H. Hardwicke Langston [*A.*] and Mr. H. Heathcote Statham [*F.*], in Clause 2 (*a*) and (*b*), and Clauses 3, 4, and 8 [see Discussion, pp. 110-112], it was

RESOLVED, *nem. con.*, that the Paper as now revised be adopted, and that it be forthwith published and issued as with the sanction of the Royal Institute of British Architects, and that the old Paper be withdrawn.

Mr. Lewis Solomon [*F.*], having referred to a Resolution which he had given notice to move at that Meeting, asked leave to withdraw the first part of it, and the matter having been briefly discussed, Mr. Solomon in deference to the Meeting modified the second part of his resolution, and it was

RESOLVED (by twelve votes to six), That a Committee be appointed to inquire into the status of the architectural profession, and to suggest remedies if needed.

Messrs. Lewis Solomon, Wm. Woodward [*A.*], W. H. Atkin-Berry [*F.*], W. H. Seth-Smith [*F.*], E. W. Hudson [*A.*], H. H. Statham [*F.*], and the President took part in the discussion.

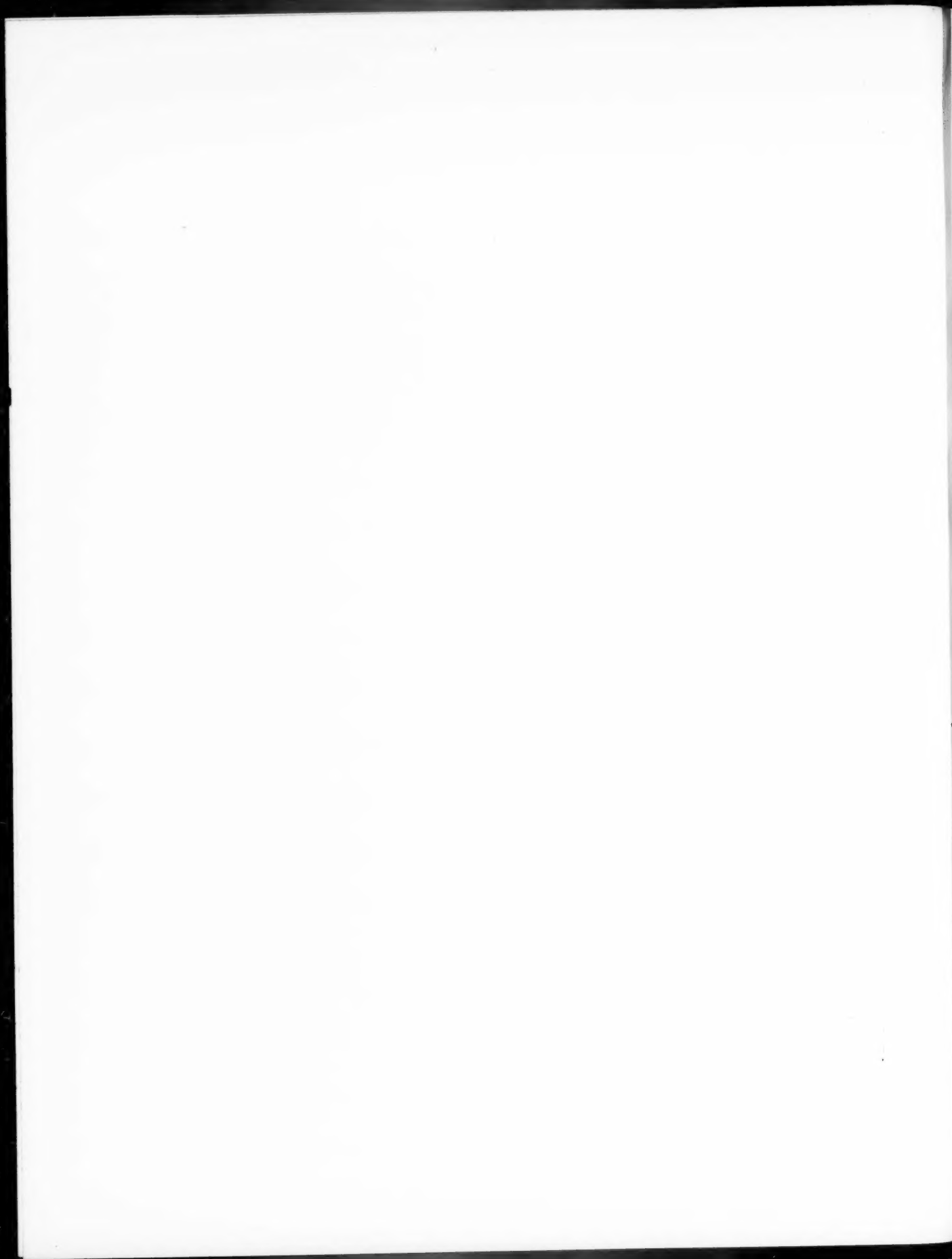
The proceedings then closed, and the Meeting separated at 9.30 p.m.

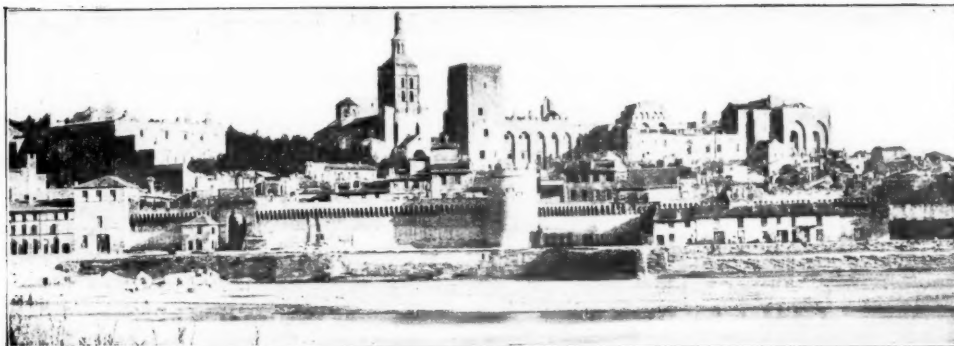


It is with deep sorrow that we have to record the death of Her Most Gracious Majesty Queen Victoria, which took place on Tuesday, 22nd January 1901.

Her Majesty was Patron of the Royal Institute of British Architects during the whole of her long reign, and from the year 1848 conferred annually the Royal Gold Medal for the promotion of Architecture on the recommendation of the Institute.

The Royal Institute mourns not only, in common with the Empire, the loss of a great Sovereign, but also the loss of a gracious Patron both of the Institute and of the art of Architecture.





DIFFICULTIES AND HINDRANCES IN PRODUCING GOOD MODERN ARCHITECTURE. By J. J. STEVENSON [F.], F.S.A.

Read before the Royal Institute of British Architects, Monday, 21st January 1901.

THE purpose of this Paper is to inquire why it is that so many of the buildings produced at present fail in attaining the correctness and perfection in their architecture which were almost universal in former times; and whether there are any means by which we could again secure the high general level of excellence prevailing during the historical styles of architecture, when, from palaces to cottages, from cathedrals to the smallest churches, the temples and civil buildings of earlier antiquity, were all good after their kind, some better and some worse, but all correct in their own style, free from the mistakes and ignorance which characterise so many modern buildings. Every old town delights us with the interest and charm of its architecture, except where possibly some new building jars like a false note in music; but we do not go out of our way to see new-built towns or modern suburbs which replace the fields and gardens round old ones. We think little of the revived Gothic, or dull Greek, or the classic in painted plaster of the first half of the last century. What will our successors think of the hundreds of cemetery chapels, the churches and chapels in bad Gothic, of the wild attempts to improve the quiet beauty and simple proportions of the old Queen Anne style, the obvious efforts to be original and striking—which are as bad taste in architecture as in dress? The old builders were not greater geniuses than their modern successors, they were not learned and had no weekly building papers to instruct them; why is the result now so unsatisfactory? We have difficulties and hindrances which they had not, and by understanding these we may perhaps see how they might be overcome.

By difficulties I understand the conditions of modern life as compared with former times which we cannot hope to alter and under which we have to work; and by hindrances the laws and regulations which restrict the practice and natural development of building.

Mr. Fergusson, in his useful *History of Architecture*, urges that to get again the general perfection of the old styles we must return to the conditions in which they were produced—when one style only at one time was followed, when there were no architects, because there was no need of them, every builder knowing and practising the style of his country and period as he knew his own language—and that to abolish architects is the best hope for architecture.

That is not a conclusion which will commend itself to this Institute, but we may console ourselves that it is impossible; the clock of time cannot be put back. The social conditions which produced the historical styles of architecture have ceased from this earth, at least in

civilised and progressive nations, and have begun to decay in savage ones. As well hope to return to the time when every province, every village even, had its own costume which had come to it from past ages; when custom, not only in dress but in thought and opinion, ruled the life of every individual in the group. This state of things had many advantages, especially in the sphere of art and good taste; these old national costumes, still lingering in less progressive countries, are much more interesting and artistic than the attempts of modern and enlightened populations to imitate fashionable dress and follow its changes. Similar conditions ruled in other arts. Each workman knew his work, and, all trained the same way, the result was harmonious and correct.

Traditional architecture did not cease with the new life of the Renaissance, and though the mediæval styles lived on, the new architecture soon became a custom and tradition which every workman knew and could carry out without drawings from an architect. It is only in the last two or three generations that architecture has emancipated itself from tradition, that builders and architects, instead of conforming to established custom, have followed their own fancies and have done what was right in their own eyes, every man being a law to himself. Instead of the few whose force of genius broke through tradition and made an advance in the style, each architect and builder now thinks he must be original, and as original genius is scarce so are good buildings.

Bad architecture is far more harmful than bad literature or painting. These we can get out of the way, but in architecture the consolation does not hold that it will be all the same a hundred years hence. Even the mistakes of doctors are forgotten, as the architect replied to the doctor who had been abusing the building the former had designed, "Your failures are all underground!" We cannot bury bad buildings out of sight; successive generations must endure them. Is there any means by which we might be saved from them? They are fully criticised when the architects who designed them are gone; but while they are alive it is considered a breach of professional etiquette to find any fault with them. We reverse the saying, "*De mortuis nil nisi bonum.*" To be any good the criticism should be applied before they are built. Painters consult their friends and ask their criticisms on their work while alteration is yet possible. The criticisms of other architects might supply in some degree the old certainty of perfect work, and the architect, however eminent, might gain light and help.

Professional etiquette may make this impossible in new buildings, but as regards existing national buildings the claim of an architect, or a painter, or lawyer, to alter them as he thinks fit is unwarranted. The restorations of Sir Gilbert Scott have been adversely criticised since his death, sometimes I think unjustly; but it would have been better for his fame and better for the cathedrals he restored if he had had to get the approval of other architects for some things he did to them. This might have prevented Lord Grimthorpe's vulgarisation of St. Alban's, or Sir William Richmond's corrections of Sir Christopher's design, or the architect's idea that a classic cornice should have a handsome gilt railing on the top, and might have saved many an interesting old church from the appalling ignorance of restoring architects, as in scraping the original plaster not only from the outside but also from the interior walls, and even sometimes pointing the joints of rough rubble building with black mortar beside delicate tracery windows.

One reason why new streets are duller and less picturesque than old ones is their being built in absolutely straight lines and all the same width. Some old streets famed for their beauty, as the Grand Canal at Venice, the Lung' Arno at Pisa, or Grey Street in Newcastle-upon-Tyne, owe it not merely to their buildings but to their not being straight. The buildings (though each is rectangular) standing at different angles, a play of light and shadow is produced instead of one monotonous light on their fronts, and each asserts its individuality,

all the more if the buildings are isolated by narrow openings like the small canals of Venice. But we cannot expect to alter this; it would seem affectation to lay out streets in a purposely irregular manner, and such narrow openings the Building Acts forbid, though it would tend to better ventilation to have narrow streets, if short, opening into wider sunlit spaces, thus causing movements of the air.

The chief difficulty for modern architects in producing good architecture is their freedom; they have lost the restraining influence of the old styles which kept ordinary men straight, and think they are bound to be original. Instead of a style developing through a century, there is a succession of fashions. True originality is possible only to those who have a full knowledge of what has been already achieved and have drunk in its spirit.

The best hope for new architecture is a thorough knowledge of the old, not a superficial acquaintance with many different styles. That will no more enable a man to design in them than knowing many languages will enable him to write well in any one of them. The style must be assimilated so that he can think in it and use it as he does his native tongue. Answering the questions in the usual examinations does not make a man an architect; their variety and extent, and a knowledge of different styles, will rather prevent him from designing well in any one. The architect like the poet must be born, not made. As the poet weaves words into verses, so the architect must not only know architectural forms but have the faculty of combining them to realise his conceptions of grand or beautiful buildings.

It might be thought that competitions would secure good architecture by criticism and selection of the best designs, and they have sometimes been the means, as in St. George's Hall at Liverpool and the Scott Monument at Edinburgh, of discovering a great architect who might otherwise have been unknown. When the decision rested with a committee there was a risk that ignorance or favour might determine it, and it was believed that this would be avoided and a building perfect in architecture and in every way secured by appointing an architect of standing either as assessor to advise the promoters or as judge to decide.

But the result has not justified the hope. Even this amended system is discredited. It has by no means uniformly produced great or even satisfactory buildings, and there is now a tendency to abandon it.

The system is unnatural. Before making a design an architect consults with his employers, ascertains their views, advises them how far they are practical and right, then makes his drawings, improving them in consultation with his employers. In a competition he is debarred from all this. He works in the dark; he has to guess what is wanted, and no information the assessor can give in his instructions to the competitors can adequately supply it. Architects whose local standing might have entitled them to be appointed for the work, who possibly know more of the conditions and requirements than the assessor, hesitate to be judged by their drawings alone, in competition with some young unknown architect from a distance who, if he is successful, has no character to maintain in the district. There are instances of disastrous results from this cause.

Sometimes the assessor is one whom architects who know their art may fairly decline to be judged by. The committee select him for qualities they can appreciate—his business capacity, his power of persuasion, or even for his reputation as an assessor or his appointment by the President of this Institute; the competitors may know he does not understand their art, and he may show by his instructions, as has happened, that he is ignorant of the requirements. Being appointed, he draws up the conditions of competition. In these he takes a power of decision more absolute than judges in law cases ever claim; they decide only after hearing what the parties can plead against their opponents' case as well as for their own; they

give the reason for their judgments and thank counsel for the assistance they give them in understanding the case. In what was called Jeddart justice, if the prisoners were hanged first, they were at least tried afterwards; but the assessor hears no pleadings, and gives no reason for his judgment. Might not his proceedings be in some degree assimilated to those which ordinary justice requires in civil cases? The competitors, having studied for months the problems involved, would be able to point out to him how far their plans had solved them, and where their opponents had failed; it is possible that, however fair and able, he may have missed them. Surely common justice requires that they should not be condemned unheard. This might be done by written statements like written pleadings in the Law Courts, referring when necessary to the plans. It would no doubt give the assessor more trouble, but the interests involved, affecting not only money but character and standing, are far greater than in many lawsuits, and he could make his remuneration adequate. It would tend to save much heartburning and sense of injustice. It may be objected that if this were done the assessor would know who the competitors were. Why should he not? Apparently because it is feared that if he did he might be corruptly influenced to give the award to a favourite or friend. But surely this is a libel on his character, and, if he were a rogue and wanted so to cheat, the precaution is futile; for, unless he were singularly deficient in recognising men's work, it enables him to favour his friend without incurring the discredit. It would be more dignified to declare himself incapable of such action by making the decision, knowing who the authors were. It might make him hesitate to award to the same man almost every competition he happened to be in, and prevent his overlooking merits in the plans of architects whose character and reputation and the work they had done are a guarantee that they could be trusted to carry out the work. By refusing to know the competitors, the assessor neglects what is a far more important consideration in the selection of an architect than making competition drawings. Some considerable fiascos have resulted from this cause. The faculty of winning competitions is often not a gift of the best architects. The architect who, when the competition has been decided, will be a trusted adviser with the power of the purse is treated in a competition as if he were a youth up for an examination, and the judge treats himself as if he could not be trusted to be honest. The object of a competition is to select an architect who can best design and carry out the building, and for this there are more important considerations than mark for competition drawings.

The selection of the assessor is the most important factor for the fairness of a competition such as architects who respect themselves could engage in. Why should not the competitors appoint him by their votes? It would give a better guarantee that they could trust him to understand and appreciate their designs, and, if the majority appointed one whom they thought unlikely to do so, to withdraw before they wasted their time and risked their reputation.

There would, I believe, be a better chance of just decision if there was more than one judge, as in important cases in the Law Courts. With the present difference of opinion as to what is good architecture different views of what designs are best may honestly be held; and I have known judges, in determining the merits of designs submitted to them, alter their first opinion as to which was the best on the representation of their colleagues. It might increase the cost of the competition, but that is of small consequence—would rather be a saving—if it resulted in getting the best architect and the best building. It would give more confidence to the competitors that justice would be done them, as, if they elected the judges, there would be some security that their different views of what was good architecture would be represented.

It is a fair question whether a competition should be decided by a judge having

unquestioned power of selecting the architect for the work, or by an assessor who would advise the promoters, giving his reasons for his decisions, which should be disclosed to the competitors, who should have the opportunity of explaining their own plans, in writing, and criticising the others. Absolute power is dangerous; the committee may not feel justified in abandoning all responsibility: in some law cases, civil as well as criminal, a jury, advised by the judge, decides, and they may fairly consider themselves entitled to act in this capacity. I confess I would rather trust them than some architects.

The prize of getting an important building to design is so great that architects are willing to risk labour and money on the chance. But it is mean in committees to take advantage of this. If they ask architects to compete they should pay them, and I venture to suggest that when the President or the Council of the Institute are asked to appoint an assessor in a competition, they should stipulate that the competitors invited should be paid a sum towards their outlay. In one competition for an important building an assessor so appointed provided that the competitor placed second should receive ten, the third five guineas, and that in return for these payments their plans should belong to the promoters, the others receiving nothing.

Competitions will not cease; and, wisely conducted, they might advance architecture and produce good buildings; they call out an architect's best exertions; they ought to distribute work among the profession, though somehow their result has been to accumulate it among a few men who seem to have a faculty of gaining them, though not better architects than others who from their standing and connections would naturally have been employed. They are decided, it is complained, too much on the merits of the planning and too little on the excellence of the architecture. To make them such that other architects than those who usually gain them would not hesitate to engage in them; that work done as well as the accidents of competition drawings should be an element in decision; that the judges should have the confidence of the competitors for their appreciation of art in the architecture in the various developments now prevalent,—would, I believe, advance our art, and is well worth the consideration of the profession and the Institute.

There remains in conclusion to consider the hindrances in producing good modern architecture. By these I mean the rules and regulations which restrict and hamper the designs of buildings, and are, I believe, a chief cause of the dull and monotonous appearance of modern towns. They have generally been devised by doctors and sanitary experts with the excellent and necessary object of preventing fire, and securing that houses should be stable and so constructed as not to be injurious to the health of their inhabitants. But instead of availing themselves of the knowledge and experience of architects as to the practical means of securing the desired results, they devise crude and often tyrannical rules, without adequate knowledge of building construction, and with not a thought as to the architectural appearance, or to the cost of their requirements.

It was told me by one who had the right to know that if in drawing up the Bill for the present London Building Act the County Council had instructed their architect to arrange with a body of architects, such as this Institute, the provisions for practically ensuring the necessary requirements, the £20,000 expended in carrying the Bill could have been saved, and it would have made a better Act. Instead, they apparently put into it every restriction of their sanitary faddists, which it took about that sum and much time and trouble partly to remove.

Instead of the old liberal maxim, that people should be free from the law so long as they did not injure their neighbours or themselves, modern reformers seem to delight in

making restrictions on their liberty, and in providing a host of officials to enforce them, often incompetent, but the more tenacious of their arbitrary power to have the work done to their satisfaction. The by-laws made by urban and rural sanitary authorities have to be sanctioned by the Local Government Board, which has issued Model By-laws ignoring local modes of building and reducing houses all over the country to a uniform level of dulness. Why should the ground-floor ceiling of every room be 9 feet 6 inches high, and of bedrooms 9 feet, as is decreed by the recent Police Act for Scotland? It does not ensure ventilation; on the contrary, it provides space for vitiated air to accumulate. Low rooms with windows reaching the ceiling are better ventilated, are more easily warmed; and why should they be forbidden to those who find them pleasanter to live in? It does not ensure ventilation; there are other and better modes of providing it; and it spoils cottage architecture. It is needlessly costly, and thus prevents cottages being built. This rule is framed for the dwellings of the poorer classes, to secure, what it does not, sufficient air for a number of people sleeping in the room, and is needless in houses in which the air-space is superabundant for the number of those living in it. But officials love uniformity and to reduce all differences to one level; it gratifies their sense of symmetry and it saves them trouble. What a foolish and costly provision for ensuring ventilation is the law that every sleeping room over 100 feet area shall have a fireplace and flue, never likely to have a fire in it and usually stopped up with a smoke-board!

Half-timber construction, now that the forests are gone, will be seldom advisable; but why forbid it? The houses so built have lasted for hundreds of years. It is a most charming development of Old English architecture; and why destroy old examples by enacting that, when alterations are made, they shall conform to the new laws? Thatch, by the same law, must disappear. It may not be the best covering for a roof, though reed thatch is unobjectionable. There may be risk of fire, but the danger in isolated cottages is insignificant, and it gives beauty to many landscapes.

The precautions against fire, which are wise in crowded towns with high buildings, are needlessly oppressive for houses either low or isolated. Carrying the party-walls above the roof in ranges of low houses ruins their appearance, and is unnecessary if the slates are bedded on the party-walls. In many towns it is permitted, yet fires do not spread and insurance is not increased.

In some rural by-laws, that marvellous provision of the old London Building Act, that all woodwork should be kept back $4\frac{1}{2}$ inches from the face of the wall, has been revived, after it had been removed from the new London Act. I remember a London District Surveyor's despair almost on my telling him it had: "Surely only," he said, "with special permission of the Council." He had spent his life enforcing it. We are none the worse; all the time it existed it was merely a needless tyranny.

Another needless law, showing ignorance of common knowledge of building construction, is that which compels us to put footings to walls besides concrete foundations which are perfectly sufficient for stability without them.

It would be a worthy work for this Institute if it could induce the authorities to accept by-laws ensuring the necessary results in sanitation, ventilation, fire-prevention, and stability, but drawn with common sense and knowledge of building, which would not hamper and ruin architecture and cause needless cost.

DISCUSSION OF MR. STEVENSON'S PAPER.

The President, Mr. WILLIAM EMERSON, in the Chair.

MR. WM. WOODWARD [A.] confessed to some disappointment in the Paper, and regretted that Mr. Stevenson had not been present at their last meeting, when his observations on competitions would have been very valuable. With regard to Lord Grimthorpe's work at St. Alban's, he ventured to say that had the present west front been built in the thirteenth century the Institute would have been intense admirers of it, though he admitted he could not commend Lord Grimthorpe for his work on the north and south transepts. As regards straight streets and lines of frontage, these were matters under the control of the local authorities, to whose regulations architects have to submit. He agreed with Mr. Stevenson that the regulations for fire prevention were too stringent, and that the requirements of the local authorities seriously hampered and interfered with architects' designs.

MR. LACY W. RIDGE [F.], in proposing a vote of thanks to Mr. Stevenson, thanked him specially for calling attention to the building regulations so unnecessarily thrust upon them. In London and the big towns there might be some justification for them; but in the country districts they were needlessly severe and restrictive. Last year the Institute approached the Local Government Board on the matter, and they were promised by the then Under-Secretary that some attention should be given to their representations. But since then the members of the Government at the Board had changed, and he thought it was high time to stir them up again. The matter stood thus: by the Public Health Acts the Local Government Board were responsible for seeing that the by-laws made by the local authorities were suited to the districts over which they had jurisdiction. But the Local Government Board had not only failed to exercise its supervision over the making of by-laws which were unnecessary, but by a recent Act they had increased the application of the urban by-laws in rural districts. It was a serious evil, and bore very hardly not only upon architects and their clients but upon the people generally. It was time that something like a public demonstration was made upon the subject, and influence brought to bear upon the new Parliamentary officials of the Board before the present Parliament got too old to pay heed to such matters. It was evident that the permanent officials would do nothing unless considerable pressure were brought to bear upon them. Mr. Stevenson had earned their gratitude by bringing this subject before them. His remarks upon competitions were also well worthy the attention of the meeting. He wished they had gone further, for much that was so unsatisfactory in architecture at the present time resulted from the

system of competition to which the Institute had too largely committed itself.

MR. JOHN SLATER, B.A. [F.], seconded the vote of thanks. Mr. Stevenson's Paper had been an exceedingly suggestive one. The whole gist of his remarks upon competitions went to show that on the whole they were undesirable and ineffective. He was afraid that it was impossible to do away with them, but he would venture to suggest one improvement—viz. that instead of public bodies issuing general instructions to competitors without number to send in designs, they should appoint an assessor who should select a certain number of architects to compete, that these architects should be paid, and that the assessor should decide which of their designs was the best. He agreed with Mr. Stevenson that there was no reason why the assessor should not know who the competitors were. If the assessor selected the competitors, he would do so not only from the more experienced men, but from the younger men whose work he might be acquainted with, and whose abilities would justify his belief that they were capable of producing a design worthy of consideration for the prize. With regard to the hindrances they had to contend with, he perfectly agreed with what Mr. Ridge had said. These hindrances indeed were not confined to the laws and regulations of the Local Government Board with regard to country places; but in London also architects were hampered to a most regrettable extent by the regulations of the Building Act. Ten years ago, in a Paper he had had the honour of reading before the Institute on Building Legislation, he pointed out the great objections to laying down hard and fast rules when dealing with an area which had been covered with buildings for many years. There was not a single regulation in the London Building Act that he should have the slightest objection to if it applied to new areas about to be built upon; but dealing as it did with existing areas, hindrances and obstructions were caused which prevented good buildings and perpetuated what was bad. One regulation of the Act came very often within his purview—viz. the matter of straight streets referred to by Mr. Stevenson. Nowadays most London streets are straight, except where they followed old by-ways, such as Marylebone Lane; but there was no need for the Building Act to have made it so difficult to produce little variations in the outline as it does by prohibiting projections. He had never been able to understand the need for the restriction as to bay windows. Starting from the basement, one can only carry up bay windows three stories, and the story is not defined in height; but starting with an oriel, one may go up as many stories as one

number of selected architects, to join in a Competition for the intended work. Each competitor should receive a specified sum for the preparation of his design. The author of the design awarded the first place should be employed to carry out the work.

6. No design should bear any motto, device, or distinguishing mark; but all designs should be numbered by the Promoters in order of receipt. Any attempt to influence the decision of the Promoters, or of the Assessor or Assessors, should disqualify a Competitor.

7. In every case the amount of premium or remuneration for the competitive designs should be fixed* under the advice of the Assessor or Assessors, and should be paid in addition to the usual professional charges for carrying out the work.

8. Where a deposit is required for supplying the instructions, it should be returned on the receipt of a *bonâ fide* design; or if the applicant declines to compete and returns the said instructions within a month after their receipt.

9.† Each design should be accompanied by a declaration, signed by the competitor, stating that the design is his own personal work, and that the drawings have been prepared under his own supervision.

10. A design should be excluded from a Competition—

- (a) If sent in after the period named (accidents in transit excepted);
- (b) If it does not substantially give the accommodation asked for;
- (c) If it exceeds the limits of site as shown on the plan issued by the Promoters, the figured dimensions on which should be adhered to until officially altered;
- (d) If the Assessor or Assessors should determine that its probable cost will exceed the outlay stated in the instructions, or the estimate of the Competitor should no outlay be stated; provided always that should the Assessor or Assessors not have been consulted in the first instance respecting the cost, as recommended in paragraph (a) of Clause 2, and should he or they be of opinion that the outlay stated in the instructions is inadequate for the proper execution of the proposed works, the Assessor or Assessors shall not be

bound in the selection of a design by the amount named in such instructions, but the question of cost shall nevertheless be a material element in the consideration of the award;

- (e) If any of the other instructions are violated.

11. It is desirable that all designs submitted in a Competition, except any excluded under Clause 9, should, with the consent of their authors, be publicly exhibited after the award has been made, which award should be published at the time of exhibition.

12. The architect whose design may be selected as the best should be employed to carry out the work, and he should be paid in accordance with the Schedule of "Professional Practice as to the Charges of Architects" sanctioned and published by the Royal Institute. If no instructions are given to him to proceed within twelve months from the date of the selection, he should receive adequate compensation in addition to the premium (if any) awarded to him. In the event of a part only of his original design being carried out, he should be paid a sum to be agreed upon in respect of the deferred portion, such sum to be merged in the usual professional charge when the completion of the design is proceeded with.

* * It should be understood that the Royal Institute issues these Suggestions as a guide to Promoters where a Competition has been decided upon, but not as necessarily recommending the principle of competition.

DISCUSSION.

Mr. H. HARDWICKE LANGSTON [A.] moved the insertion of certain words in Clause 2, Section (a), so that the section should read as follows:—"The duty of assessors should be (a) To draw up the particulars and conditions as instructions to competitors, and to see that, as far as possible, the principles contained in these Suggestions are carried into such particulars and conditions; also to advise upon the question of cost." Mr. Langston submitted that it would be an advantage to competitors to have some assurance that an assessor, when appointed, would, as far as lies in his power, make it his primary duty to see that fair dealing be meted out to competitors.

Mr. E. W. HUDSON [A.] seconded the amendment.

Mr. EDWIN T. HALL [F.] remarked that if the assessor drew up the particulars and conditions, he would of necessity draw them up on the lines of the Paper under which he was appointed.

Mr. WILLIAM WOODWARD [A.] said it did not necessarily follow that the assessor would do so. He would support Mr. Langston's suggestion, and have it made perfectly clear that the assessor was expected to embody all the particulars set forth in the Paper.

After some discussion as to the wording, the Meeting accepted Mr. Langston's amendment, and the terms of Clause 2, section (a) were agreed to as follows:—

- "(a) To draw up the particulars and conditions (as far as possible in accordance with the principles set forth in these Suggestions) as instructions to competitors, and also to advise upon the question of cost."

* The existing clause reads:

7. In every case the amount of premium or remuneration for the competitive designs should be fixed by the Promoters, acting under the advice of the Assessor or Assessors, and should be paid in addition to the usual professional charges for carrying out the work.

† Clause 9 is entirely new, and the following clauses have been re-numbered.

Mr. LANGSTON, going on to Clause 3, said that the restriction against the assessor's taking part in the competition should be made more positive, and he moved that the Clause be amended so as to read as follows:—"Every promoter of a competition *should*, and every assessor engaged upon it, and any employé of either, *shall* abstain absolutely from competing," &c. As regards promoters of competitions, the Institute was not in a position to lay down what they shall or shall not do. But assessors, members of their own body, and nominated it might be by the President of the Institute, should certainly be bound down, and told that they must not compete.

Mr. EDWIN T. HALL observed that it was understood that in such a Paper as this the word "should" meant "shall." "Should" was used in every Clause of the Paper. They could not say "shall," for the law of the land would not back them. The suggestion was that as a matter of honour a man "should" abstain from doing a certain thing, and with this facing him the Assessor would never dream of doing it.

The amendment eventually dropped, in default of a seconder.

Mr. LANGSTON then referred to the new Clause 9, and asked why it had been considered necessary to put in such a Clause?

The PRESIDENT stated that it had been found necessary lately to insert a Clause to that effect in conditions of public competitions, because in the case of special buildings—hospitals or asylums, for instance—men had been found competing who had no knowledge of the requirements of such buildings, but hired someone acquainted with works of the kind to make the design for them. It was against that sort of thing that the Clause was directed, so that none but the real authors of the designs should take part in the competition and get the credit for the work.

Mr. LANGSTON contended that the Clause cast by implication a slur upon the profession. The public outside would take it that there were actually among their body men who submitted competition designs of which they were not the authors. He would suggest a Clause to the effect that no members of the Institute should compete unless they were the authors of the designs submitted.

Mr. HALL considered that the Clause was absolutely necessary and eminently desirable. It was well known that men, who were sometimes invited and sometimes not, knowing nothing whatever about the particular work required, employed another architect to do the whole thing. He had heard of cases where other architects had made the design from beginning to end, the first man never having seen it, and yet it had gone in under his name and he had got the credit for it.

Mr. LANGSTON was sorry to hear that such a state of things existed. He contended, however, that the Clause would not help them. A man who was base enough to engage the mind and brain of another architect to do work for which he would take the credit as author, would scarcely stop at writing a letter to say that the work was his.

Mr. JOHN SLATER [F.] said that at any rate the Clause would go some way towards preventing such a state of things, and that was the reason they put it in.

After some further discussion, Mr. Langston's objection fell through for want of a seconder.

Mr. H. HEATHCOTE STATHAM [F.] said he wanted to suggest one or two alterations. He was a member of the Committee which had drawn up the Paper; but one or two suggestions as to improvement of the wording had occurred to him since. The first was as to Clause 2 (b): "To determine which of the designs conform to the instructions and to exclude all others." Competition committees were often so ignorant that they would read that

as a notification that the business of the assessor was to put aside, perhaps, the majority of the designs. As a matter of fact, the designs which did not conform to the conditions were generally in a very small minority, and he thought the facts would be better conveyed if the Clause read thus: "To determine *whether* the designs conform to the instructions and to exclude *any which do not*." He suggested that that would be an improvement. Then he would couple with that another suggestion which was merely verbal in Clause 8: "Where a deposit is required for supplying the instructions, it should be returned on the receipt of a *bona fide* design; or," &c. The first half of the sentence was hardly necessary, because the deposit always was returned on the receipt of a *bona fide* design. What they wished to suggest was an alternative. Therefore he proposed the insertion of the word "either," so as to read, "it should be returned *either* on the receipt of a *bona fide* design, or if the applicant declines to compete," &c., &c. That, he thought, would make it a little plainer. He would put those two as one amendment.

Mr. WOODWARD suggested that the word "all" would be a little stronger than the word "any" in Clause 2 (b).

Mr. STATHAM said he objected to the word "all" because there were generally only one or two, and it gave the competition committee the impression that the assessor must reject a number of designs. The wording he proposed would give them a truer impression.

Mr. E. T. HALL having seconded, the amended clauses were put and adopted as follows:—

2. (b) *To determine whether the designs conform to the instructions, and to exclude any which do not.*

8. *Where a deposit is required for supplying the instructions, it should be returned either on the receipt of a bona fide design, or if the applicant declines to compete and returns the said instructions within a month after their receipt.*

Mr. STATHAM said he would propose his other amendment separately because it was not purely verbal, but included a point upon which there might be a difference of opinion. He referred to the latter part of Clause 4: "If perspective views be required it should be so stated, &c." That sentence suggested, no doubt, that perspective views were not always necessary, but he thought it would be better to make the suggestion a little more decisive. Perspective views in competitions, though they made a much more interesting exhibition, were an additional and often unnecessary tax on competitors, and also very often misleading to the public. Mr. Waterhouse, whom he might call the leading assessor *par excellence*, whenever he had anything to do with drawing up the conditions, always struck out perspective drawings. He would suggest, then, that they should express their view a little more decidedly that on the whole perspective drawings were unnecessary. He therefore moved that the second part of the clause should read thus: "Perspective drawings are not necessary, but if required it should be so stated," and so on.

Mr. T. E. COLLETT [F.] seconded.

Mr. E. W. HUDSON [A.] asked if the matter might not be left to the assessor.

Mr. STATHAM thought that most members of the Institute, especially those who engaged in competitions, would agree that perspective views, on the whole, were a nuisance and an unnecessary labour, and it was well to convey that impression to the promoters of competitions. The assessor did not require them; he judged from the elevations and the plans.

Mr. EDWIN T. HALL asked leave to make a suggestion with a view to discouraging perspective views, viz. to amend the sentence as follows: "Perspective drawings are not necessary; but if the assessor advises that they should be included it should be so stated." Perspectives

then would not be expected at all unless the assessor desired them. "If they are required" might mean, if the local committee wanted to have a pretty exhibition; whereas his point was to cast the onus of having perspectives at all on the assessor, the professional adviser.

Mr. Statham and Mr. Collett having accepted this suggestion, the amended clause was adopted as follows:—

The number and scale of the required drawings should be distinctly set forth, and they should not be more in number, or to a larger scale, than necessary to clearly explain the design. Perspective drawings are not necessary; but if the assessor advises that they are desirable it should be so stated; and such drawings should be uniform in size, number, mode of colouring, mounting, or framing (if any), &c.

No further amendments being proposed, Mr. Woodward asked leave to refer to a matter in connection with these Suggestions, which he had had in mind for many years, and upon which he thought members of the Institute who engaged in competitions would agree with him, viz. that if the recommendations contained in this Paper were faithfully carried out by competitors, and the competitor selected by the assessor should be unfairly dealt with by the committee, this constituted a breach of contract; and if the aggrieved competitor were a member of the Institute, the Institute should bring an action on his behalf against the committee for such breach of contract. It was impossible for any one competitor to be at the expense of such an action; but if the Institute would lay out, say, a couple of hundred pounds in bringing an action for breach of contract, it would teach committees that they could not deal as they pleased with men who had expended so much time and labour on their competitive drawings. Some years ago this idea had been mooted by a younger Society connected with the profession, and had they possessed sufficient funds it would, he believed, have been carried into effect. He brought the matter forward merely as a suggestion. He felt that they could very well support and protect the younger members of the Institute from wasting their time and money in what was very often a bogus competition.

The SECRETARY stated that the French architects possessed an association called the *Caisse de Défense mutuelle des Architectes*, which had the support of the *Société Centrale des Architectes français*. Its object was to protect architects in such matters as Mr. Woodward referred to.*

The PRESIDENT thought that when such a case as Mr. Woodward referred to arose, then it would be time enough for somebody to bring forward the proposition, and see what the Council and the Institute thought of it.

The Paper of Suggestions as finally revised and amended was then put from the Chair, and adopted unanimously.

The Annual Dinner 1901.

The Annual Dinner of the Royal Institute will be held this year in Glasgow on Thursday, the 3rd October. The Glasgow Institute of Archi-

tecs are now making arrangements for a three days' visit of the Royal Institute of British Architects, and express the hope that as many members as possible will attend. A detailed programme will be issued shortly. Meanwhile it is announced that the City Corporation of Glasgow will entertain the visitors from the Royal Institute at a reception on Friday evening, the 4th October. The visit of the Royal Institute will thus be included in the general scheme of social arrangements connected with the Glasgow International Exhibition 1901.

The November Preliminary Examination.

The following gentlemen passed the Preliminary Examination held at York last November, and have been registered *Probationers R.I.B.A.*:—

MATKIN: George Edward; 115 Herrington Street, Sunderland [*Masters*: Messrs. Barnes [A.] and Coates [A.].

ROSS: Harry; 69 Sholebrook Avenue, Chapeltown Road, Leeds [*Master*: Mr. G. W. Atkinson].

Bristol Police Court Extensions Competition.

The Town Clerk of Bristol has written to the Hon. Secretary of the Bristol Society of Architects to inform him that the Finance Committee of the Corporation do not contemplate the appointment of a professional assessor in the above competition.

The late Antoine-Henri Revoil [*Hon. Corr. M.*].

By the death of M. Antoine-Henri Revoil France has lost a gifted architect, and the Institute one of the oldest and most eminent of its Corresponding Members. Born at Aix in 1822, the son of a distinguished painter, M. Revoil studied architecture in Paris at the *Ecole des Beaux-Arts* as a pupil of Caristie. Having won his second-class, he became attached to the Services of the *Edifices Diocésains* and *Monuments Historiques*, and settled at Nîmes. From 1854 to 1880 numerous ecclesiastical buildings in various departments of France were confided to his care. He also carried out the entire rebuilding of the choir, transepts, and sacristy of the Cathedral of Montpellier; the Cathedral of Nîmes, with the exception of the front of the building; and completed the new Cathedral of Marseilles, his share of the work comprising the great porch, the ornamental leadwork, the mosaics, and most of the sculpture. Other notable achievements are the beautiful goldsmith's work and mosaic decoration carried out from his designs at the church of Notre Dame de la Garde at Marseilles; convent chapels at Nîmes, restorations of the churches of Cruas, Saint-Maximin, Saint-Trophime, Saint-Pierre, the Abbey of Montmajour, &c. Not less noteworthy are his civil works, as, for example, the municipal buildings and schools at Tarascon; his restoration of ancient monuments, as the

* This Association was founded in 1884, and has a large membership. It helps or reimburses those of its members who may be forced to go to law or against whom an action is brought, when the interests at stake affect *Responsibility, a Public Competition, Professional Charges, Artistic Property, &c.*; but it has no concern with purely personal questions which have no bearing on the interests of the Profession at large.

arenas of Nîmes and Arles, and the theatre of the last-named town; or restorations of buildings of mediæval times, as the Palace of the Popes and the ramparts of Avignon. M. Revoil was an ardent archæologist, and the fruits of his researches are published in his magnificent work *L'Architecture romane du Midi de la France*, and others not less erudite. He was elected Correspondant de l'Institut de France in 1878, and in the same year was made an Officer of the Legion of Honour. He was the possessor of many foreign orders and distinctions, his connection with the Institute dating back to 1865, when he was elected Corresponding Member.

Institute Travelling Students who have pursued their studies in his neighbourhood retain grateful memories of the kindly courtesies and ready assistance so generously accorded them by M. Revoil. Mr. A. Needham Wilson [A.], *Inst. Drawings Medallist* 1884, *Soane Medallist* 1886, thus records his personal experiences:—

"The Institute Travelling Students have no kinder friends than our French confrères, and of those confrères none was kinder than M. Revoil.

"It was my good fortune as Soane Medallist to have an introduction to him, through the good offices of our active friend, M. Charles Lucas, and nothing could have exceeded the warmth of my reception. He was distressed that I had not gone to him immediately on my arrival, instead of finding quarters unassisted. He was anxious to find me properly housed in Nîmes. 'An artist,' he said, 'should have artistic surroundings.'

"He took the deepest interest in my studies and often directed them, pointing out the best subjects for my purpose. He lent me books, introduced me everywhere, and smoothed my path in a marvellous manner, and so enabled me to ransack Nîmes in a way that no Englishman had ever done. He frequently examined my work, and, a brilliant draughtsman himself, gave me the benefit of his valuable advice and experience. He would hear of no thanks. Was I not *lauréat* of the Institute, and as such entitled to his utmost consideration? (It is a pity the honour does not carry the same weight in England.) I was his confrère; could he say more?

"Imagine the confidence and encouragement to a young fellow at the beginning of his career! Even after leaving Nîmes, I found the great advantage of his powerful influence, and it was my good fortune to see many of the wonders of Avignon under his able guidance.

"And though all this was in 1887, he never forgot me, for the commencement of each year brought a card, once accompanied by a charming sketch in water-colour, and generally by a letter marked by the kindest sentiments.

"Art has no country, and English architects may equally with their French brethren mourn

the loss of a distinguished member of the profession. But I feel that I have lost a friend."

At the General Meeting of the Institute last Monday, on the motion of the Hon. Secretary, a vote of sympathy and condolence with the relatives of M. Revoil was ordered to be entered on the Minutes, and a message of sympathy to be sent to the Société Centrale des Architectes français, condoling with them on the loss of so distinguished a member.

The late Henry Currey [F.]

The following notice of the professional career of the late Henry Currey has been kindly contributed by his son, Mr. Percivall Currey [F.] :—

Mr. Henry Currey, born October 1820, was the third son of Benjamin Currey, of Old Palace Yard, solicitor, and for many years one of the Clerks of the Table, House of Lords. He was educated at Dr. Pinckney's, East Sheen, and at Eton, rowing in the School Eight against Westminster. He was articled to Decimus Burton for five years, and on leaving his office went into the office of Messrs. William Cubitt & Co., Gray's Inn Road, for nine months. He afterwards travelled in Germany and Italy, and commenced practice in 1843, carrying on business at his residence in Brook Street, Grosvenor Square. He married in 1845 the youngest daughter of the late Sir Charles Price, Bart. As a young man he obtained the first premium in a competition for the erection of houses and terraces in Toxteth Park, Liverpool. He also obtained the first premium for the enlargement of the Surrey County Lunatic Asylum. On his appointment as architect and surveyor to St. Thomas's Hospital in 1847, he moved his offices to No. 4 Lancaster Place, Strand, and afterwards, when that building was acquired by the Metropolitan Board of Works for the purposes of the new approach to the Embankment, to 37 Norfolk Street, Strand. He had a very considerable and varied practice, his principal work being the new St. Thomas's Hospital, rebuilt on the Embankment after its removal from the Borough for railway purposes. A short account of this removal and reinstatement is given in a Paper read by him before the Royal Institute of British Architects, 23rd January 1871.*

He designed and erected sundry country houses, one at Leigh near Reigate for Mr. James Freshfield, and one at Buxton for Mr. Shaw; hotels at Buxton, Eastbourne, London Bridge, &c.; large bathing establishment and pump-room at Buxton; the Peninsular and Oriental Company's offices in Leadenhall Street, and many other commercial buildings in the City and Southwark.

* TRANSACTIONS 1871, p. 61.

He also erected churches at Burbage in Derbyshire, Buxton, Chiswick, Notting Hill, St. Peter's, Eastbourne, and superintended sundry renovations. He laid out the Duke of Devonshire's building estate at Eastbourne, and executed large works on sea walls, terraces, &c. He also built sundry houses at Eastbourne, the Pavilion and Theatre at Devonshire Park, the College Building Chapel, &c. He was architect and surveyor to the Foundling Hospital, and carried out extensive works in the schools, chapel, and new infirmary at that Institution. He was also architect and surveyor to the Magdalen Hospital, and erected their new buildings at Streatham. His services were in constant request as assessor in important competitions, in valuations for compensation, and as arbitrator.

Mr. Currey's connection with the Institute began in the year 1848, in which year he was elected Associate, proceeding to the class of Fellows in 1856. He was for many years on the Institute Council, twice being elected *Vice-President*, and serving in that office from 1874 to 1877, and again from 1889 to 1898. He was also a Fellow of the Surveyors' Institution, and an Associate of the Institute of Civil Engineers. He took an active interest in the work of the Architects' Benevolent Society, and was one of the trustees of the Institution.

The late Henry Cowell Boyes [F.].

It is with great regret that we have to record the death of Mr. Henry Cowell Boyes at the somewhat early age of 54. He became an Associate of the Royal Institute in 1874, and a Fellow in 1882. During the Session 1876-77 he served as President of the Architectural Association. He had an extensive practice in the City, and in 1885 was appointed Surveyor to the Worshipful Company of Grocers, whose hall and premises in Princes Street he rebuilt, adding thereto a large and profitable block of City offices. For the Company he also erected a church at Homerton, and considerable additions to their schools at Hackney Downs and Oundle. He was architect to Messrs. Prescott's Bank in Cornhill, and several houses in the country. He served in its early days on the Practice Standing Committee of the Institute, and was for some time its secretary. His experience and knowledge of London practice were very useful while the Committee was engaged in drawing up the amended Conditions of Builders' Contracts and the Institute's draft of an amended London Building Act. Outside the profession he was well-known as a member of the London Rifle Brigade, in which he attained to the rank of Lieut.-Colonel. He was instrumental in promoting the building of the Regiment's Headquarters in Bunhill Row, to which he acted as Hon. Architect.—LACY W. RIDGE.

REVIEWS.

ROMAN ART.

Roman Art: Some of its Principles, and their Application to Early Christian Painting. By Franz Wickhoff. Translated and edited by Mrs. S. Arthur Strong. Lond. 1900. Price 36s. net. [William Heinemann, 21, Bedford Street, W.C.]

Much has been written of late years on the tendencies of sculpture in Rome about the end of the first century B.C. One of these tendencies was to imitate archaic Greek statues and bas-reliefs, another to go on reproducing the later types of Praxiteles and his successors. Apparently any one sculptor was capable of following either method as occasion required. At the same time there were among the Greek artists then resident in Rome some who are known to have combined direct study of nature with a facile gift of reproducing the old masters. To illustrate this combination of nature and tradition it was frequently pointed out that on the best of the archaistic sculptures surviving from that period there had been engrafted a new and fresh observation of nude forms, together with an expression of sentiment foreign to the archaic Greeks. But this was far from enough to satisfy Professor Wickhoff. He set himself to vindicate for the Romans a national art of their own in which direct observation of nature was a first impulse. This impulse, acting on a wide basis of academic training which they had acquired from the Greeks, led the Romans rapidly to *illusionism*, such as we see in their portraiture, and to a method of *continuous narration*, as in the bas-reliefs of Trajan's column and kindred monuments. Such in brief is Professor Wickhoff's theory. He regards the methods of continuous narration, in which the incidents of a campaign are illustrated in consecutive scenes, with the personality of the emperor frequently repeated, as the "Flower of Roman Imperial art," its root and growth being entirely Roman.

It is thus a question of artistic methods. On that ground Professor Wickhoff is unrivalled among archaeologists. With his knowledge of Greek vases and his acute critical faculty, he is able to produce instances where the painters had come very near to a continuous method in illustrating legendary exploits, but yet had stopped short at the final stage. A familiar example is to be seen on vases of the early fifth century B.C., where the labours of Theseus are represented in contiguous groups, the hero being repeated in each group. But of course there is no sense of continuity in these compositions. In Greek sculpture there is a close approximation to the Roman campaign-reliefs on a frieze of the Nereid monument in the British Museum, where we see in successive stages the assault on a walled city

and the final surrender of the city to a Persian satrap. But Professor Wickhoff would doubtless reply: "The chief personages are not repeated in the several scenes," which is true. There was no emperor to glorify in those days.

An important feature in the Roman campaign-reliefs is the introduction of landscape backgrounds. Nothing of that kind is known in Greek sculpture of the great age. But who can say what the frescoes of Polygnotus at Delphi were like in this respect? It is impossible to read the description of them in Pausanias without mentally supplying a landscape background, and, indeed, in one instance the landscape is expressly described. It is admitted in Wickhoff's theory that landscape scenery was employed on the Greek stage, the actors playing their parts in front of it; but he maintains that to combine the actors with the landscape behind them into an organic composition was an artistic innovation of the Romans. He is therefore opposed to the general opinion which accepts as Hellenistic a series of bas-reliefs, mostly on panels, representing out-of-door scenes, such as huntsmen in the foreground of a landscape. He thinks that these reliefs run parallel with the "Georgics" of Virgil. His opponents associate them with the older bucolic poets Theocritus and Moschus, who when they describe works of art, as they occasionally do, seem to have in their mind just such reliefs. The strength of his position lies in the absence of any such principle from the great mass of Greek art which has survived to this day.

On the other hand, Wickhoff seems to overlook the very interesting fact that in the oldest Greek art of the Mycenaean age there are several striking examples of landscape backgrounds, such as the hunt of wild bulls on the gold cups of Vaphio, and the representations of the nautilus and octopus among rocks and sea-weeds which occur on the Mycenaean vases. As our knowledge of that early period increases, we realise more and more how strong and spontaneous was the instinct of the Greeks for nature, and how true their observation. It would seem as if in later times, under the influence of academic training and higher ambitions, they had lost much of this gift. But the gift may have remained latent in the race all the same, ready to appear again when training could do no more, and artistic ambitions had ceased. I commend the consideration of this view to Professor Wickhoff, if, indeed, he has not himself thought of it in the interval since the publication of his book in its original German form in 1895.

It is a source of great satisfaction that a scholar with Wickhoff's extensive knowledge of artistic methods has taken up the long-neglected Roman Imperial art, and if he sometimes extols it too highly we must forgive him in view of the brilliant examples of criticism in detail which

abound in his work. It is provoking to hear him speak of the sculptures on the Arch of Titus in terms of praise more fitting for the Parthenon frieze; and certainly it will stagger not a few to be told that the Pasquino, the Barberini Faun, and the Dying Gladiator "yield nothing in absolute worth to the masterpieces of the fifth and fourth centuries" (p. 23), that is, including the sculptures of the Parthenon.

The section of the book which deals with the paintings of Pompeii will show how admirably he succeeds in bringing to bear on them his knowledge of artistic methods and his scholarship. He takes the *Imagines* of Philostratus in his hand, reads them in front of Pompeian frescoes, and shows how true were the descriptions of that often maligned writer. In the German form of the book Professor Wickhoff is content with references to more or less unfamiliar publications of the frescoes which he discusses. In its English dress Mrs. Arthur Strong has most considerately provided the necessary illustrations. In other parts of the work she has earned our gratitude in the same way with a profuseness which adds materially to the handsome appearance of the book as well as to its utility.

Since 1895 archaeologists have been familiar with references to the *Wiener Genesis*, and have sometimes wondered what so strange a title could mean with reference to ancient art. As a matter of fact there is in Vienna a finely illuminated MS. of the book of Genesis, for which Professor Wickhoff was asked to write an introduction, and to trace the origin of the method of illustration there employed. This he traces back to the Romans, and with much critical apparatus arrives at the conclusion that they were the inventors of the method. It is this introduction that Mrs. Strong has edited so admirably. She is an archaeologist of experience, perfectly familiar with German phraseology in these matters. As was to be expected, her translation is easy and fluent. Occasionally I have observed signs of haste, as at the foot of p. 151, where the chariot of the Sun (*Sonnenwagen*) has got mixed up with thunderbolts. But on the whole she has accomplished excellently the task she had set herself of presenting to English readers in a most agreeable form the novel and interesting views of Professor Wickhoff on Roman art.

British Museum.

A. S. MURRAY.

MINUTES. V.

At the Fifth General Meeting (Business) of the Session 1900-1901, held Monday, 7th January 1901, at 8 p.m., the President, Mr. Wm. Emerson, in the Chair, with 16 Fellows (including 11 Members of the Council) and 16 Associates (including 1 Member of the Council), the Minutes of the Meeting held 17th December 1900 [p. 104] were taken as read and signed as correct.

The Hon. Secretary announced the decease of the following members, viz.:—Antoine-Henri Revoil [*Hon. Corr. M., Nîmes*] and Henry Cowell Boyes [*F.*], and upon the motion of the Hon. Secretary the Meeting passed a vote of sympathy and condolence with the relatives of the deceased gentlemen; and also with the Société Centrale des Architectes français for the loss the Société has sustained by the death of its distinguished member, M. Revoil.

The Hon. Secretary having announced the receipt of various works presented to the Library, a vote of thanks was forthwith passed to the donors. A vote of thanks was also warmly accorded to Mr. Sydney Smirke [*F.*] for his annual donation of Five Guineas to the Library, this making the twelfth year of such contribution.

The following candidates for membership were elected by show of hands under By-law 9:—

AS FELLOWS (3).

WALTER ASTON (Manchester).

FREDERICK OSCAR OERTEL [*Assoc. 1888*], Executive Engineer, Public Works Department, North-Western Provinces, India.

THOMAS BOSTOCK WHINNEY [*Assoc. 1884*].

AS ASSOCIATE.

FREDERICK MILTON HARVEY [*Qualified 1900*] (Great Yarmouth).

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, and admitted by them to candidature, were recommended for election, viz.:—As FELLOWS, Francis Spence Baker [*A. 1892*] (Toronto); Arthur Conran Blomfield, M.A. Cantab.; Charles James Blomfield; George Frederick Collinson [*A. 1892*]; William Flockhart; John Leeming; Joseph Leeming. As ASSOCIATES, Theophilus Bradford Ball (*Probationer 1894, Student 1897, Qualified 1900*) (Weston-super-Mare); Ernest William Banfield (*Probationer 1894, Student 1898, Qualified 1900*); George Brumell (*Probationer 1893, Student 1896, Qualified 1900*) (Morpeth); Henry Munro Cautley (*Probationer 1893, Student 1896, Qualified 1900*); William Gerald St. John Cogswell (*Qualified 1900, Special Examination*); William Edward Benjamin Froome Crook (*Qualified 1900, Special Examination*); Henry Archibald

Douglass (*Probationer 1892, Student 1897, Qualified 1900*) (Brighton); Thomas Wallis Gordon (*Probationer 1890, Student 1892, Qualified 1900*) (Nottingham); Alfred Harold Goslett (*Probationer 1895, Student 1897, Qualified 1900*); Shirley Harrison (*Probationer 1897, Student 1898, Qualified 1900, Ashpitel Prizeman*) (Leicester); Charles Edward Hutchinson (*Qualified 1900, Special Examination*); Alfred Lightly MacGibbon (*Probationer 1895, Student 1897, Qualified 1900*) (Edinburgh); Robert Henry Jewers Mayhew (*Probationer 1897, Student 1898, Qualified 1900*); William Vincent Morgan (*Probationer 1893, Student 1895, Qualified 1900*) (Carmarthen); Reginald Wynn Owen (*Probationer 1894, Student 1896, Qualified 1900*) (Liverpool); Alfred Wyatt Papworth (*Probationer 1897, Student 1898, Qualified 1900*); John Quail (*Probationer 1897, Student 1898, Qualified 1900*) (Manchester); Frederick John Osborne Smith (*Probationer 1893, Student 1897, Qualified 1900*); Edwin James Tench (*Probationer 1894, Student 1896, Qualified 1900*) (Cambridge); Christopher Boswood Thomas (*Probationer 1894, Student 1896, Qualified 1900*); Henry Archibald Tinker (*Qualified 1900, Special Examination*); Philip John Turner (*Probationer 1894, Student 1898, Qualified 1900*); William John Valford (*Probationer 1894, Student 1898, Qualified 1900*). As HON. FELLOW, Sir Lawrence Alma-Tadema, R.A., F.S.A. [*H.A.*].

The Meeting then proceeded to the consideration of the Revised Paper of "Suggestions for the Conduct of Architectural Competitions," as printed on pp. 109, 110, and further amendments having been made, on the motion of Mr. H. Hardwicke Langston [*A.*] and Mr. H. Heathcote Statham [*F.*], in Clause 2 (*a*) and (*b*), and Clauses 3, 4, and 8 [see Discussion, pp. 110-112], it was

RESOLVED, *nem. con.*, that the Paper as now revised be adopted, and that it be forthwith published and issued as with the sanction of the Royal Institute of British Architects, and that the old Paper be withdrawn.

Mr. Lewis Solomon [*F.*], having referred to a Resolution which he had given notice to move at that Meeting, asked leave to withdraw the first part of it, and the matter having been briefly discussed, Mr. Solomon in deference to the Meeting modified the second part of his resolution, and it was

RESOLVED (by twelve votes to six), That a Committee be appointed to inquire into the status of the architectural profession, and to suggest remedies if needed.

Messrs. Lewis Solomon, Wm. Woodward [*A.*], W. H. Atkin-Berry [*F.*], W. H. Seth-Smith [*F.*], E. W. Hudson [*A.*], H. H. Statham [*F.*], and the President took part in the discussion.

The proceedings then closed, and the Meeting separated at 9.30 p.m.

